

MARVEL
25TH
 ANNIVERSARY

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THE OFFICIAL MARVEL® NEWS MAGAZINE!

MARVEL

POW! BIRCH BLAME! HRC MEIE®

46
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ONLY 50¢



BOGDANOV AND BUSCH

BIG NEWS!
 THE FANTASTIC
 FOUR VERSUS
 THE
X-MEN!!

PLUS:
 THE RETURN OF
STAR-LORD
 (SORT OF!)

MARVEL AGE®

Salicrup's SALICRUP'S SECTION

At the Chicago Comics Convention I was asked several times if the arrival of Marvel's **New Universe** signaled the beginning of the end for the "old" Marvel Universe.

No. Of course not.

But, said the questioners, Marvel is putting so much work into the **New Universe**—creating it, building it, promoting it—doesn't that mean that the Marvel Universe is being forgotten?

No. Of course not.

First of all, as I see it, the **New Universe** itself is a celebration of the Marvel Universe—a tribute to **Stan Lee**, **Steve Ditko**, **Jack Kirby** and the other incredible talents who created the Marvel Universe.

Second, in case you haven't noticed, the Marvel Universe hasn't exactly been ignored in the advent of, and during this, its twenty-fifth anniversary year. First came **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE**, an awesome undertaking devoted to the Marvel Universe pantheon. Then came **SECRET WARS** and **SECRET WARS II**—the outrageously popular, universe-wide epic. Then came **MARVEL SAGA**, the official history of the Marvel Universe. And recently we've had special anniversary covers on *all* the Marvel titles,

special anniversary issues of **MARVEL AGE**, and, of course, a sixty-four page, no-ads anniversary issue of the **FANTASTIC FOUR** plotted by me and written by Stan Lee himself.

No, we haven't forgotten the Marvel Universe. I've been forgetting to go *home* some nights and weekends, forgetting my own name a lot, forgetting to close cover before striking, and forgetting to rotate my tires, but forget the Marvel Universe?

No. Of course not.

Long live the Marvel Universe! Long live the New Universe!

Anybody know which way it is to the elevators?

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Here is a complete checklist of what's happening in all the Marvel, Epic, Star and New Universe titles bearing a January cover date.

A **Limited Series** is a title which will only run for a specific number of issues.

A **Graphic Novel** is an 8½" × 11" paperback edition.

A **Digest** is a 4¾" × 6¾" paperback-sized edition.

A **Direct Sales** title is available only at selected outlets.

Shipping Date refers to the date the comics leave the printer.

Will **KICKERS, INC.** have to be retitled **MURDERERS, INC.**? The **Fantastic Four** face not only the fighting mad X-Men, but also the most shocking secret of their past in **THE FANTASTIC FOUR VS. THE X-MEN #11**! And wait until you see the trouble Spidey sticks his nose into this time in **SPIDER-MAN VS. WOLVERINE!**

That's just a hint of all the great things in store for next month. Don't take a chance of missing out on the fun. Tell your favorite comics shop owner that you want to reserve your favorite titles right now!

MARVEL®

COMING ATTRactions

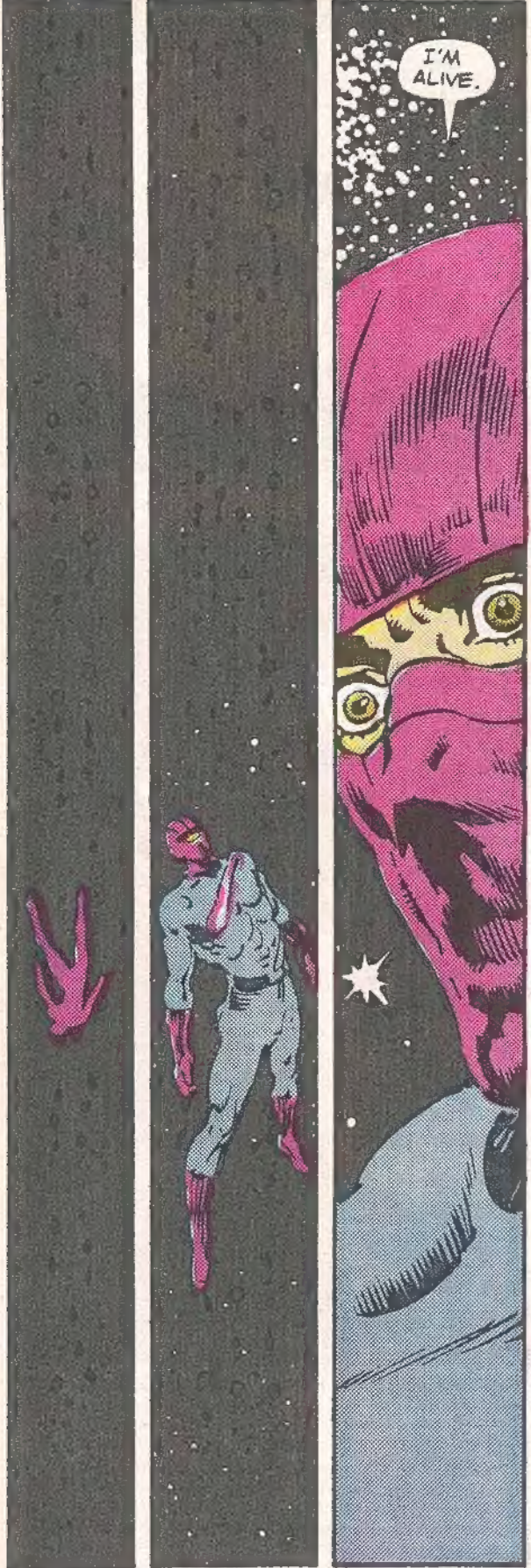


Titles Shipping Oct. 7
On Sale Oct. 28

□ **DAKOTA NORTH #5**—The Swiss Alps become the setting for international terror when **Dakota**, her brother **Ricky**, and their friend, **Amos**, become prisoners of the merciless—and fanatically ambitious—**Sheik Ibn Bheik**. "Cats Among the Pigeons" is written by **Martha Thomases** and drawn by **Tony Salmons**. 75¢.

Here come the Iron Men—from the new team of **Michelinie, Bright and Layton**.

□ **DAREDEVIL #239**—A 20th-Century **Jack the Ripper**-style slasher is slicing a bloody path through the streets of New York. Who could this killer be—and why is he compelled to murder? Not even the police have any answers! Can **Daredevil** free New York City from his grip of terror? And can he do it in time—before anarchy destroys the city? "Bad Plumbing" is written by **Ann Nocenti**, penciled by **Louis Williams** and inked by **Al Williamson**. 75¢.



Witness the coming of... The Comet Man!

☐ **COMET MAN (Limited Series) #1**—Classic comic book excitement and adventure return with a bang in this special homage to the Golden Age! A government mission to study Halley's Comet turns into tragedy! But from that tragedy, a new super hero is born! "The Coming of Comet Man!" is written by Bill Mumy and Miguel Ferrer, penciled by Kelley Jones and inked by Gerry Talaoc. Direct Sales only. \$1.00.

☐ **G.I. JOE SPECIAL MISSIONS #3**—A G.I. Joe sabotage mission into an enemy desert nation takes a bitter turn when it's discovered that the nation's top military advisor is a Vietnam vet gone rogue! Featuring Burnout, Stalker, Slipstream and Leatherneck. Written by Larry Hama and drawn by Herb Trimpe. 75c.

☐ **HUGGA BUNCH #3**—The cuddly Hugglets are gone, and the Hugga Bunch is afraid that the terrible Mr. Snatch has snared them! Unless they can get the Hugglets back, the Hugga Bunch could die for lack of love! "Puppy Love" is written by Tony Franco, penciled by Anna-Marie Coleman and inked by Jacqueline Roettcher. A Star Comic. 75c.

☐ **STRIKEFORCE: MORITURI #3**—The moment of truth for Strikeforce: Morituri has arrived. The team's powers are at their peak. Now it is time to fight and defend Earth from the alien invaders. Is the Strikeforce taking the road to an immediate death or will the trail prove to be "The Path to Glory"? Written by Peter Gillis, penciled by Brent Anderson and inked by Scott Williams. 75c.

☐ **THE NEW MUTANTS #48**—The New Mutants' escape into the future plunges them into a terrifying world briefly seen in X-MEN #141, where the mutant-busting Sentinels are in control—and the New Mutants are in chains or dead! Written by Chris Claremont, penciled by Jackson Guice and inked by Kyle Baker. 75c.

new universe

☐ **NIGHTMASK #4**—Can Keith (Nightmask) Ramsen possibly survive a duel to the death with Mistress Midnight? Written by Archie Goodwin and drawn by Ernie Colon. 75c.

☐ **THUNDERCATS #8**—Possession of the beautiful Crystal Prism sparks a quarrel between Wilykat and Wilykt that could destroy the Thundercats. "To the Victor the Spoils" is written by Gerry Conway, penciled by Jose Delbo and inked by Al Gordon. A Star Comic. 75c.

☐ **THE TRANSFORMERS MOVIE (Limited Series) #3**—The adaptation of the animated Transformers movie concludes with a stunning finale! A new leader for the Autobots stands revealed! But can he and the other Transformers stop the even more powerful Unicron the Planet-Eater from consuming Earth and Cybertron? Adapted by Ralph Macchio, penciled by Don Perlin and inked by Ian Akin and Brian Garvey. 75c.

☐ **MOONSHADOW (Limited Series) #12**—If you thought Moonshadow's life has been weird up till now, wait until you see him take on his most challenging test yet—getting tough with the Unkshuss Clan! Written by J. Marc DeMatteis and painted by Jon J Muth. An Epic Comic. Hudson paper. Direct Sales only. For Mature Readers. \$1.50.

new universe

☐ **PSI-FORCE #4**—Voyager, Salvo, Touchstone and Megaurad escape to a mountain retreat, only to find that it's a deathtrap! Only Network can save them... and he's missing! "Going Home" is written by Steve Perry, penciled by Mark Texeira and inked by Hilary Barts.



When Captain America's on the go, bad guys beware!

Titles Shipping Oct. 14
On Sale Nov. 4

□ **ALPHA FLIGHT #43**—Talk about trouble! Alpha Flight finds that it must not only tackle the virtually all-powerful Sentinels, they must also battle the awesome mutant criminal *Mesmero*! "Strike Across the Border" is scripted by Bill Mantlo, penciled by Dave Ross and inked by Whilce Portacio. 75c.

□ **ANIMAX #2**—While the greatest hero of the future, Max Action, searches desperately for his sentient carnivore, *Junglemax*, the dread *Motor Mutants* seize the opportunity to attack the domed human city of *Peopleopolis*! Is this humanity's last stand? "Siege of Peopleopolis" is written by Walter Simonson, penciled by Steve Purcell and inked by John Beatty. A Star Comic. 75c.

□ **CAPTAIN AMERICA #325**—Cap's investigation of the Red Skull's house unleashes all the guilt and secret fears Captain America never before faced! Will the trauma of what he sees and experiences in the house destroy Captain America? Will Cap decide his only escape is the ultimate act of self-destruction—suicide? The shocking answer is revealed in "The Haunting of Skull House." Written by Mark Gruenwald, penciled by Paul Neary and inked by John Beatty. 75c.

□ **DOCTOR STRANGE #81**—There is no rest for the weary, nor for the Sorcerer Supreme, *Doctor Strange*! He and his new friend, loyal *Rintah*, must rescue *Topez* and Doc's servant, *Wong*, and recover Doc's stolen mansion from the mystic *Urthone*! But will this strain prove too much for *Doc Strange*'s mind and body—already weakened by his recent brush with death? "The Tongues of Men and Angels" is written by Peter B. Gillis, penciled by Chris Warner and inked by Randy Emberlin. 75c.

□ **G.I. JOE VS. THE TRANSFORMERS (Limited Series) #2**—G.I. Joe gets locked in an astonishing battle with the amazing *Aerialbots*! And that's just for starters! Wait until you see the breath-taking air combat between the *Joes* and their arch-nemesis, *Cobra*! But the action in the sky is overshadowed by an even more dangerous development—the forming of an alliance between *Cobra* and the *Decepticons*! Written by Mike Higgins, penciled by Herb Trimpe and inked by Vince Colletta. 75c.

□ **GROO THE WANDERER #24**—Groo takes on his greatest challenge since last issue! Count on Groo to make a mess of this adventure, too! By Sergio Aragones with Mark Evanier. An Epic Comic. Mando paper. 75c.

new universe

□ **KICKERS, INC. #4**—Will a pro football game end in murder? And if it does—as it looks like it will—why will *Kickers, Inc.* be the cause? Written by Tom DeFalco, penciled by Ron Frenz and inked by Brett Breeding. 75c.

□ **HEATHCLIFF #14**—Who said the Wild West was dead? Its spirit, or in this case, its curse, is only sleeping. And when *Grandpa Nutmeg* stumbles into the ancient homeland of the fabled *Whoopie Tribe*, he becomes the joker to end all practical jokers in "The Curse of the Whoopies." Written by Angelo DeCesare, penciled by Warren Kramer and inked by Jacqueline Roettcher. A Star Comic. 75c.

□ **THE AMAZING SPIDER-MAN #285**—With the Kingpin apparently gone, anarchy reigns in the underworld as all the Kingpin's lieutenants start a bloody battle for supremacy. But while they're shooting at each other, the vigilante *Punisher* is taking pot-shots at them all! And just when you thought the situation couldn't get any worse for *Spidey*, *Richard Fisk*, the son of the Kingpin, comes to claim his inheritance! "The Arranger Must Die!" features a climactic—and we mean *climactic*—battle between the *Punisher* and *Spidey* which *Spider-Man* can *not* win! Written by Tom DeFalco, penciled by Ron Frenz and inked by Brett Breeding. 75c.

□ **POWER PACK #28**—Franklin is back on Earth. And while his parents and the rest of the *Fantastic Four* clean house with the aliens who kidnaped him, *Franklin* and *Power Pack* confront the *Black Knight* and *Hercules*! "The Breakfast Club" is written by Louise Simonson, penciled by Terry Shoemaker and inked by Hilary Barta. Direct Sales only. \$1.00.

new universe

□ **MARK HAZZARD: MERC #4**—The "rescue" of his best friend's daughter from a street gang turns *Mark Hazzard* into a target... not only of the street gang, but of his best friend, too! The stunning reason why is found in "Friends," which introduces *Doug Murray* as writer, *Mark Beachum* as penciler and *Gray Morrow* as inker. 75c.

□ **THE FANTASTIC FOUR VS. THE X-MEN (Limited Series) #1**—What secret does *Reed Richards*'s long-forgotten diary hold? Why is it so terrible it could destroy the *Fantastic Four*—and make the *X-Men* their implacable enemies? If you buy no other comic this month, you must not miss "Are You Sure?!" Written by Chris Claremont, penciled by John Bogdanove and inked by Terry Austin. Baxter paper. \$1.50.

□ **SAVAGE SWORD OF CONAN #132**—Conan and three of the most treacherous warriors any man could meet band together to find a fabled fortune. But when greed overwhelms the uneasy alliance, will even *Conan* find himself a victim of the curse on "The Seventh Isle of Doom"? Written by Larry Yakata and drawn by Andy Kubert. Cover by Joe Jusko. A Marvel Magazine. \$1.50.

□ **STAR COMICS MAGAZINE #2**—The best adventures of *Heathcliff*, *Ewoks*, *Top Dog* and the *Care Bears* are represented in this special anthology series from *Star!* A Star Comics digest. 64 pages. \$1.50.

Titles Shipping Oct. 21
On Sale Nov. 11

new universe

□ **JUSTICE #4**—It had to happen! *Justice* confronts *Damon Conquest*—but with his powers cut in half, can he survive the experience? Written by Steve Englehart, penciled by Geoff Isherwood and inked by Vince Colletta. 75c.

THE LIGHTS ARE NEVER LEFT OFF IN THE FOYER. SOMETHING'S NOT RIGHT--!



There's danger afoot for the Black Knight—in the pages of *THE AVENGERS*!

□ **THE INCREDIBLE HULK #328**—Rick Jones is the new Hulk! Can Bruce Banner save him from the horror? And if he does, he'll still have to contend with the mystery of the Outcasts! Written and penciled by Al Milgrom. 75c.

new universe

□ **D.P. 7 #4**—When Mastodon is mistaken for a legendary creature of the Northwoods, the D.P. 7 discover that they have to find the real truth behind the legend in order to save their friend. But will their discovery sentence someone else to death? "Wampus" is written by Mark Gruenwald, penciled by Paul Ryan and inked by Romeo Tanghal. 75c.

□ **MARVEL AGE MAGAZINE #47**—New Universe redux! Find out how the most talked about new line of comics this year went from the drawing board to the printing press in a unique look at the visual development of the New Universe. Plus: two Star Spotlight specials on **CHUCK NORRIS AND HIS KARATE KOMMANDOS** and on the **STAR COMICS MAGAZINE Digest** series! Combine that with Stan's Soapbox, Hembeck's Page, the Mutant Report, Coming Attractions, Newswatch and the other regular features, and you've got one information-crammed issue! How do we do it? Direct Sales only. 50c.

□ **THE AVENGERS #276**—The Masters of Evil have trashed the Avengers Mansion and almost wiped out the Avengers, too. Now, the Avengers strike back! "Revenge!" is written by Roger Stern, penciled by John Buscema and inked by Tom Palmer. 75c.

□ **CONAN THE BARBARIAN #191**—Conan's quest for vengeance places him in more peril than even he imagined possible in "Deliverance." Written by Jim Owsley, premiering new pencil artist Val Semeiks and inked by Ernie Chan. 75c.

□ **HOWARD THE DUCK (Limited Series) #3**—How can Howard save the world from the Dark Overlord and his demons? After all—he's a duck... trapped in a world he never made! It's the gripping conclusion to the adaptation of the thrilling George Lucas-produced movie. Adapted by Danny Fingeroth and drawn by Kyle Baker. 75c.

□ **MARVEL TALES #196**—While the Human Torch lies wounded, Spider-Man and Ms. Marvel have to take on the menace of the Super-Skrull! Another classic reprint from **MARVEL TEAM-UP**, written by Chris Claremont, penciled by John Byrne and inked by Dave Hunt. 75c.

□ **THE NAM #3**—Pvt. Ed Marks and his buddies take a well-earned leave to Saigon and discover that this city of earthly delights possesses some very real dangers as well! "3-Day Pass" is written by Doug Murray, penciled by Mike Golden and inked by Armando Gil. 75c.

□ **X-MEN #214**—The X-Men's trust for each other is put to the ultimate test when, in the aftermath of the Mutant Massacre, one of their members becomes possessed by a spirit determined to slay them all. Trouble is, which one is possessed? Introducing the X-Men's latest member, the Dazzler! "With Malice Towards All" is written by Chris Claremont, guest-penciled by Barry Windsor-Smith and inked by Bob Wiacek. 75c.

□ **THE MARVEL SAGA #15**—The linear compilation of the history of the Marvel Universe kicks off with the Avengers' first battle with Kang the Time-Lord! The X-men fight Unus the Untouchable for the first time. Spider-Man and Daredevil team up for the first time, and battle the ever-dangerous Ringmaster. No sooner than that battle ends, Spidey has to join the hero he loves to hate, the Human Torch, to try and capture the Green Goblin. The Fantastic Four battle to save the Thing's soul from the diabolical Diablo. And we discover the shocking truth and tragedy of the Invisible Girl and Human Torch's father! Plus: the origins of Wonder Man, Immortus and Hawkeye! And wait until you see what else is jammed into this issue! Written by Peter Sanderson. Based on stories by Stan Lee and others! Art by Jack Kirby, Steve Ditko and more! Cover by Keith Pollard and Al Williamson. \$1.00.

□ **G.I. JOE #56**—Snake Eyes is in Cobra's clutches! More secrets of the Terrordrome revealed. Serpenter and Dr. Mindbender launch their sinister attacks! And Scarlet, Lift Ticket, Stalker, Grunt, Clutch and Recondo find themselves with more trouble than even they can handle! It's an action-packed adventure that builds to an astonishing climax in **G.I. JOE YEARBOOK #3**! "Jungle Moves" is written by Larry Hama and penciled by Rod Whigham. 75c.

□ **THE TRANSFORMERS UNIVERSE (Limited Series) #3**—From Prowl to Steeljaw, everything you ever wanted to know about the amazing Transformers robots: weapons, strengths, weaknesses and how they feel about fighting on Earth! Plus pin-up-quality illustrations of every character! Written by Bob Budiansky and illustrated by Ian Akin and Brian Garvey. Wraparound cover by Herb Trimpe. 75c.

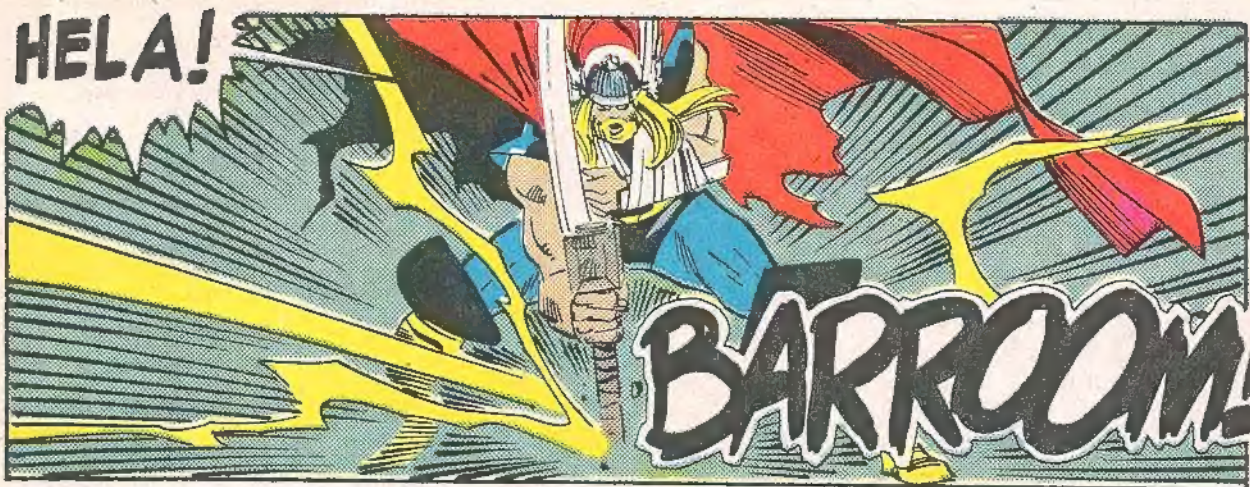
□ **ELEKTRA: ASSASSIN (Limited Series) #5**—Elektra and Garrett take a "tour" of Washington, D.C. The question is, how much of the city will survive? "Shell Game" is written by Frank Miller and painted by Bill Sienkiewicz. An Epic Comic. Hudson paper. Direct Sales only. For Mature Readers. \$1.50.

□ **SPIDER-MAN VS. WOLVERINE #1**—A tangled plot of international espionage finds Spidey at his most helpless and Wolverine at his most menacing—and everyone out for blood. It's a suspense-filled tale in which Spidey discovers that his standards of good and evil can't exist. And unless he can instantly adapt to the merciless new reality that surrounds him, he's dead! Written by Jim Owsley, penciled by Mark Bright and inked by Al Williamson. Baxter paper. 64 pages. \$2.50.

Titles Shipping Oct. 28
On Sale Nov. 18

□ **THE TRANSFORMERS #25**—Megatron's paranoia sparks a revolt in the Decepticon ranks. Who will become the new leader? And what has happened to Optimus Prime? Written by Bob Budiansky, penciled by Don Perlin and inked by Ian Akin and Brian Garvey. 75c.

HELA!



Hela's curse is taking its toll on the Mighty Thor!

☐ **DROIDS #6**—If you thought you knew everything there was to know about "Star Wars," wait until you see this incredible Droids-eye view of the adventure that started it all! It's the first half of a two-part saga that sheds a whole new light on the original story! "The Star Wars Adventure" is written by **Dave Manak**, penciled by **John Romita, Sr.** and inked by **Al Williamson**. A Star Comic. 75c.

☐ **ELFQUEST #19**—What do the **Wolfriders** really feel about the **Giders**? Can **Dewshine** forsake her tribe and become a mate to the **Glider, Tyldak**? Written by **Wendy** and **Richard Pini** and drawn by **Wendy Pini**. An Epic Comic. Mando paper. 75c.

☐ **FANTASTIC FOUR #299**—**Johnny Storm** is about to change his life forever—and **Ben Grimm** ain't gonna like it! Written by **Roger Stern**, penciled by **John Buscema** and inked by **Sal Buscema**. 75c.

☐ **IRON MAN #215**—**A.I.M.** plots revenge against **Tony Stark**, and the consequences just might mean the end of **Iron Man**! "The Shattered Sky" is written by **David Michelinie**, penciled by **Mark Bright** and inked by **Bob Layton**. First issue by the new "old" creative team. 75c.

☐ **PETER PARKER THE SPECTACULAR SPIDER-MAN #123**—Someone has an axe to grind against **Spidey**, and he's taking his lust for revenge out on the **Black Cat**! Why does the mysterious **Foreigner** want to help **Spidey** and the **Black Cat** out of this fix? Featuring the return of the **Spot!** "With Friends Like These" written by **Peter David** and penciled by **Bob McLeod**. 75c.

☐ **POPPLES #2**—Wouldn't it be wonderful to be the **Perfect Person**—the one who can do anything better than anyone else? Think so? Well, imagine the **Popples'** surprise when they find themselves having to cure the amazing problems of "The Perfect Person." Written by **Stan Kay**, penciled by **John Costanza** and inked by **Jacqueline Roettcher**. A Star Comic. 75c.

new universe

☐ **STAR BRAND #5**—**Star Brand** crosses **Khaddafi's** line of death! The result... is war! Written by **Jim Shooter**, penciled by **John Romita, Jr.** and inked by **Al Williamson**. 75c.

☐ **THOR #376**—**The Absorbing Man** vs. **Thor**! Wait until you see the outcome! Written by **Walter Simonson** and drawn by **Sal Buscema**. 75c.

☐ **TOP DOG #12**—**Top Dog** and his friend, **Joey**, get themselves into the zaniest fix yet, when they become the guinea pigs for those crazy scientists, **Frank 'n' Stein**, in "The Revenge of **Frank 'n' Stein** 'n' **Mervin**!" Written by **Dave Manak**, penciled by **Warren Kramer** and inked by **Jon D'Agostino**. A Star Comic. 75c.

new universe

☐ **SPITFIRE #5**—**Jenny Swenson** is in jail for murder! Two of the **Troubleshooters** are determined to break her out! And why is **Kenneth Connell**—better known as **Star Brand**—involved in this story? Written by **Gerry Conway** and penciled by **Herb Trimpe**. 75c.

☐ **X-FACTOR #13**—**Cyclops** dashes back to Alaska to find his wife and child—and discovers a **Sentinel** waiting for him! Meanwhile the **Beast** and **Iceman** have their hands full taking care of the **Morlocks** and trying to catch **Boom-Boom**. In the aftermath of his tragedy, with no one to turn to, will **Angel's** personal problems cause him to commit suicide? Written by **Louise Simonson**, penciled by **Walter Simonson** and inked by **Bob Wiacek**. 75c.

☐ **CLASSIC X-MEN #6**—The X-Men's greatest foes, the **Sentinels**, return in this re-presentation of the gripping adventure from **X-MEN #98**, "Merry Christmas X-Men." Written by **Chris Claremont**, penciled by **Dave Cockrum** and inked by **Sam Grainger**. Plus: a special ten-page tale revealing an untold side of the classic story written by **Chris Claremont** and drawn by **John Bolton**. 32 pages. \$1.00.

☐ **THE G.I. JOE ORDER OF BATTLE (Limited Series) #4**—The **Joes**, the **Cobras**, the weapons and the equipment—everything you wanted to know about **G.I. Joe** is here in this fun-and-fact-filled finale! Researched by **Fred Foster** and written by **Larry Hama**. \$1.25.

☐ **ALIEN LEGION #17**—A trial threatens the stability of the **Legion**! "A Deadly Truth" is written by **Alan Zelenetz**, penciled by **Larry Stroman** and inked by **Randy Emberlin**. An Epic Comic. Direct Sales only. Baxter paper. \$1.50.

☐ **THE G.I. JOE COMICS MAGAZINE #2**—The classic action-filled adventures from **G.I. JOE** #s 3-5 are re-presented in this comics digest in all their hard-hitting glory. Written by **Larry Hama**, penciled by **Herb Trimpe** and **Don Perlin** and inked by **Jon D'Agostino**, **Jack Abel** and **Mike Esposito**. 64 pages. \$1.50.

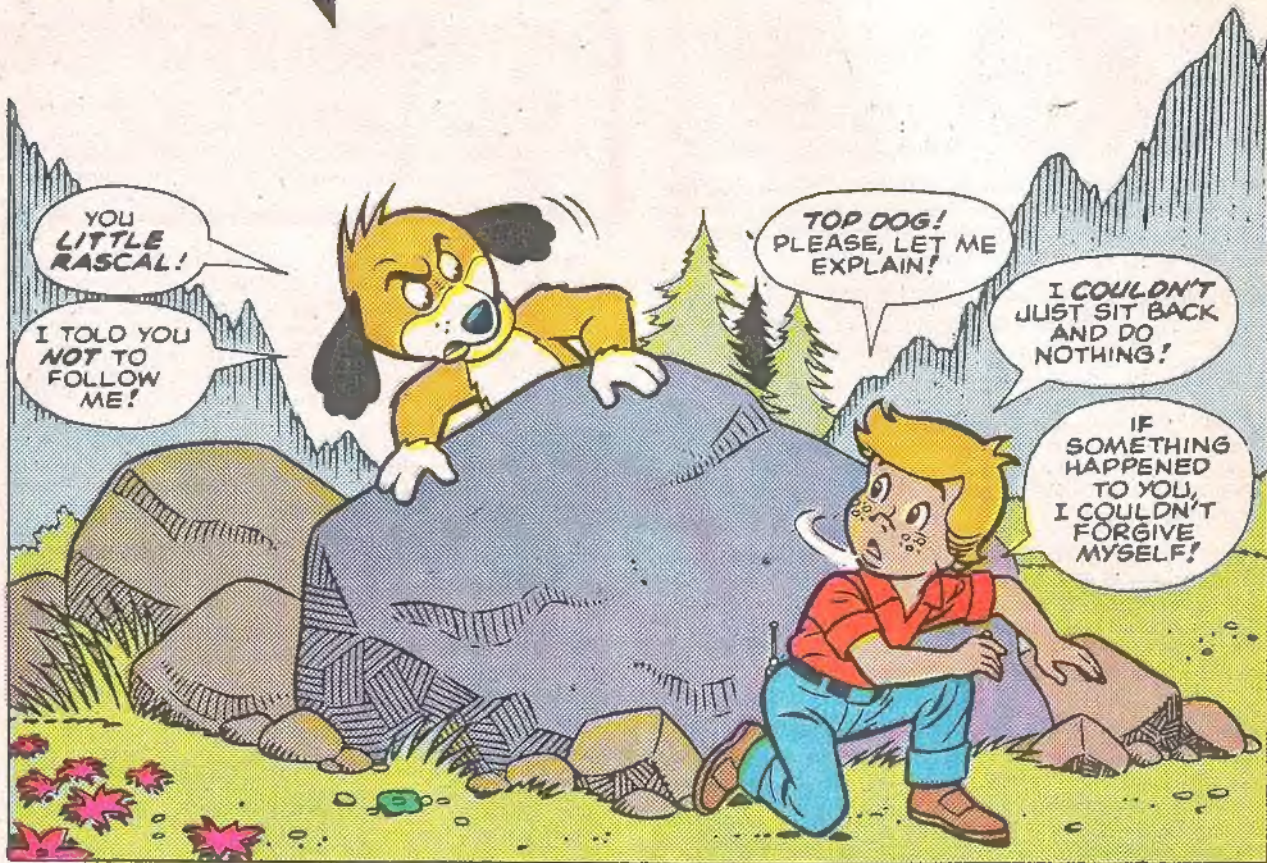
☐ **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #15**—The final issue of the ultimate reference work on all the heroes, villains, weapons and lands in the **Marvel Universe** is as crammed as ever with info and illos! Featuring characters from **X-Men** to **Zzzax**! It's a capper of an issue not to be missed by anyone interested in the **Marvel Universe**. 64 pages. \$1.50.

☐ **STEELGRIP STARKEY (Limited Series) #6**—What a finale! The secret of **Steelgrip's** amazing power tool and the truth behind **Mr. Pilgrim** are revealed! What will this mean to America's hardest working hero? "Steelgrip's Atomic Powerplay" is written and penciled by **Alan Weiss** and inked by **James Sherman**. An Epic Comic. Direct Sales only. Baxter paper. \$1.50.

MORE

COMING ATTRACTIONS

WEST COAST AVENGERS #18—by Englehart, Milgrom and Sinnott.
COMET MAN #2—by Mumy, Ferrer and Jones.
CLOAK AND DAGGER #11—by Mantlo, Leonard and Austin.
CONAN THE KING #39—by Kraer, Hunt and Williamson.
G.I. JOE YEARBOOK #3—by Hama.
SWORDS OF THE SWASHBUCKLERS #11—by Mantlo and Leherwood.
ALPHA FLIGHT #44—by Mantlo, Ross and Portacio.
CAPTAIN AMERICA #327—by Gruenwald, Neary and Beatty.
CHUCK NORRIS AND HIS KARATE KOMMANDOS #2—by Duffy and Dilko.
EWOKS #12—by Manak, Kremer and Roettcher.
G.I. JOE VS. THE TRANSFORMERS #3—by Higgins, Trimpe and Colletta.
GROO THE WANDERER #25—by Aragones with Evanier.
KICKERS, INC. #5—by DeFalco, Frenz and Breeding.
MARK HAZZARD: MERC #5—by Murray and Beachum.
THE AMAZING SPIDER-MAN #286—by DeFalco, Frenz and Breeding.
THE OFFICIAL MARVEL COMICS INDEX TO THE X-MEN #2—compiled by Olshesky.

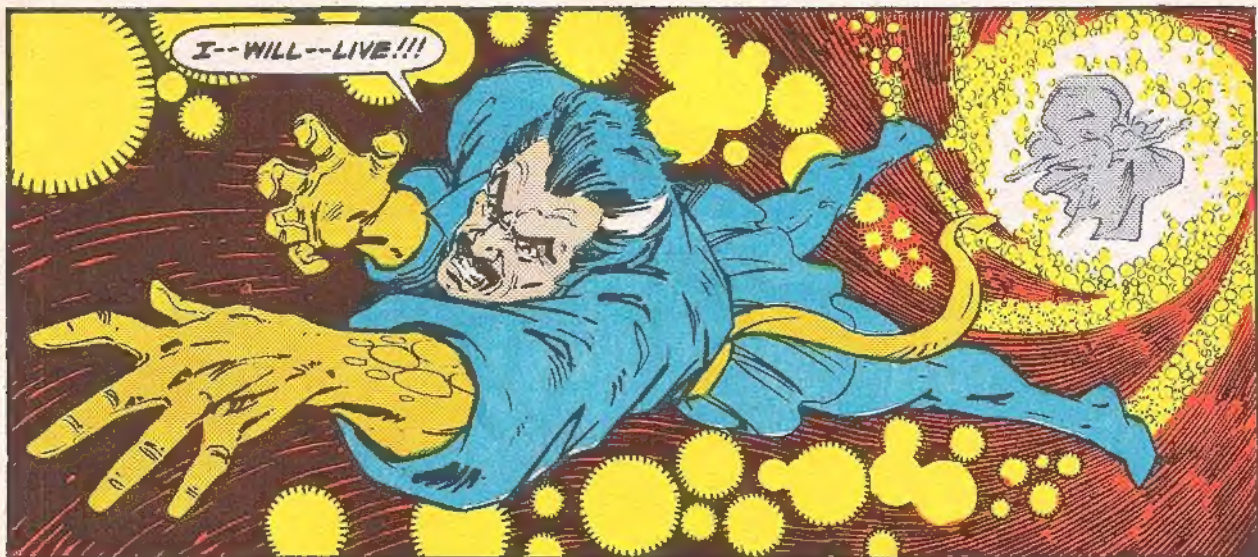


Head for adventure—with Top Dog and his boy Joey!

Titles Shipping November

DAREDEVIL #240—by Nocenti, Williams and Williamson.
DEFENDERS OF THE EARTH #2—by Lee, Harras, Saviuk and Fredricks.
MASTERS OF THE UNIVERSE #6—by Carlin, Wilson and Jenke.
STRIKEFORCE: MORITURI #4—by Gillis, Anderson and Williams.
THE NEW MUTANTS #49—by Claremont, Gulice and Baker.
NIGHTMASK #5—by Goodwin and Colon.
PETER PORKER THE SPECTACULAR SPIDER-HAM #14—by Mellor and Albelo.
PSI-FORCE #5—by Perry, Teixeira and Baker.
WEB OF SPIDER-MAN #24—by Michelinie, Silvestri and Baker.

THE FANTASTIC FOUR VS. THE X-MEN #2—by Claremont, Bogdanove and Austin.
SPIDER-MAN COMICS MAGAZINE #2
SAVAGE SWORD OF CONAN #133—by Yakata and Kubert.
MARVEL AGE MAGAZINE #48
THE AVENGERS #277—by Stern, J. Buscema and Palmer.
CONAN THE BARBARIAN #192—by Owsley, Semeiks and Chan.
D.P. 7 #5—by Gruenwald, Ryan and Tanghal.
G.I. JOE #57—by Hama, Whigham and Mushynsky.
THE INCREDIBLE HULK #329—by Milgrom.
JUSTICE #5
MARVEL TALES #197—by Claremont, Byrne and Hunt.
MUPPET BABIES #12—by Kay and Severin.
THE NAM #4—by Murray, Golden and Gil.
X-MEN #215—by Claremont and Windsor-Smith.
THE MARVEL SAGA #16—by Sanderson.



Dr. Strange's battle against evil continues in the all new STRANGE TALES!

THE TRANSFORMERS UNIVERSE #4—by Budiansky, Akin and Garvey.
ELEKTRA: ASSASSIN #6—by Miller and Sienkiewicz.
MARVEL FANFARE #31
THE SILVER SURFER Graphic Novel
CARE BEARS #9—by Hitchcock, Post and Edelman.
ELFQUEST #20—by W. and R. Pini.
THE INHUMANIDS #2—by Salicrup, Fry and DelBeato.
IRON MAN #216—by Michelinie, Bright and Layton.
PETER PARKER THE SPECTACULAR SPIDER-MAN #124
SPITFIRE AND THE TROUBLESHOOTERS #6
STAR BRAND #5—by Shooter, Romita, Jr. and Williamson.
THOR #377—by W. Simonson and S. Buscema.
THE TRANSFORMERS #26—by Budiansky, Perlín, Akin and Garvey.
X-FACTOR #14—by L. Simonson, W. Simonson and Wiacek.
CLASSIC X-MEN #7—by Claremont, Cockrum and Bolton.
FANTASTIC FOUR #300—by Stern, J. Buscema and S. Buscema.
SAVAGE TALES #9
THE TRANSFORMERS COMIC MAGAZINE #2
THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE Trade Paperback #2.

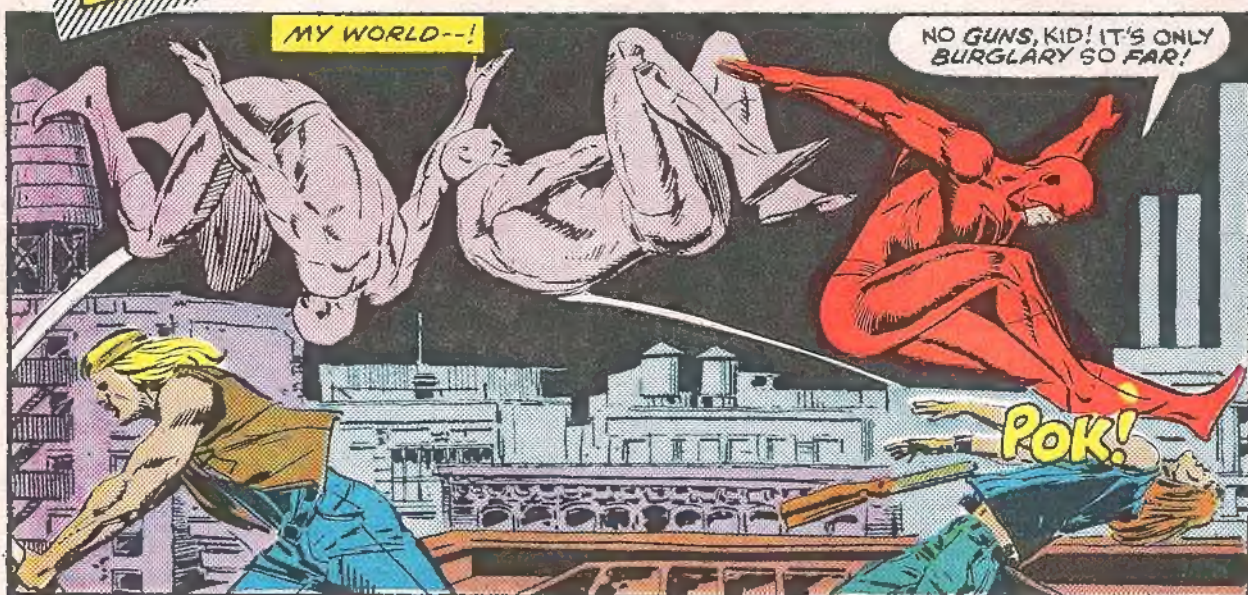
Titles Shipping December

DAKOTA NORTH #6—by Thomases and Salmons.
DAREDEVIL #241—by Nocenti, Williams and Williamson.
G.I. JOE SPECIAL MISSIONS #4—by Hama and Trimpe.
HUGGA BUNCH #4—by Franco, Coleman and Roettcher.
STRIKEFORCE: MORITURI #5—by Gillis, Anderson and Williams.
NIGHTMASK #6—by Goodwin and Colon.
THUNDERCATS #9—by Conway, Deibo and Gordon.
WEB OF SPIDER-MAN #25—by Michelinie, Silvestri and Baker.
WEST COAST AVENGERS #19—by Englehart, Milgrom and Sinnott.
COMET MAN #3—by Mumy, Ferrer and Jones.
THE NEW MUTANTS #50—by Claremont, Guice and Baker.
THE AVENGERS VS. THE X-MEN #1
MOONSHADOW #12—by DeMatteis and Muth.
ALPHA FLIGHT #45—by Mantlo, Ross and Portacio.
ANIMAX #3
CAPTAIN AMERICA #328—by Gruenwald, Neary and Beatty.
G.I. JOE VS. THE TRANSFORMERS #4—by Higgins, Trimpe and Colletta.

GROO THE WANDERER #26—by Aragones with Evanier.
HEATHCLIFF #15—by DeCesare, Kremer and Roettcher.
KICKERS, INC. #6—by DeFalco, Frenz and Breeding.
MARK HAZZARD: MERC #5—by Murray and Beechum.
FALLEN ANGELS #1—by Duffy and Gammill.
THE AMAZING SPIDER-MAN #287—by DeFalco, Frenz and Breeding.
STRANGE TALES #1
POWER PACK #29—by L. Simonson, Shoemaker and Barta.
THE OFFICIAL MARVEL COMICS INDEX TO THE AVENGERS #2—compiled by Olshevsky.
THE FANTASTIC FOUR VS. THE X-MEN #3—by Claremont, Bogdanove and Austin.
SAVAGE SWORD OF CONAN #134
STAR COMICS MAGAZINE #3
MARVEL AGE MAGAZINE #49
THE AVENGERS #278—by Stern, J. Buscema and Palmer.
CONAN THE BARBARIAN #193—by Owsley, Semeiks and Chan.
D.P. 7 #6—by Gruenwald, Ryan and Tanghal.
G.I. JOE #58—by Hama, Whigham and Mushynsky.
THE INCREDIBLE HULK #330—by Milgrom.
JUSTICE #6
MARVEL TALES #198
THE NAM #5—by Murray, Golden and Gill.
X-MEN #216—by Claremont, Windsor-Smith and Wiacek.
THE MARVEL SAGA #17—by Sanderson.
ELEKTRA: ASSASSIN #7—by Miller and Sienkiewicz.
GROO THE WANDERER Graphic Novel
DROIDS #7—by Manak, Romita, Sr. and Williamson.
ELFQUEST #21—by W. and R. Pini.
FANTASTIC FOUR #301—by Stern, J. Buscema and S. Buscema.
IRON MAN #217—by Michelinie, Bright and Layton.
PETER PARKER THE SPECTACULAR SPIDER-MAN #125
POPPLES #3—by Kay, Costanza and Roettcher.
SPITFIRE AND THE TROUBLESHOOTERS #7
STAR BRAND #7—by Shooter, Romita, Jr. and Williamson.
THOR #378—by W. Simonson and S. Buscema.
TOP DOG #13—by Manak, Kramer and D'Agostino.
THE TRANSFORMERS #27—by Budiansky, Perlín, Akin and Garvey.
X-FACTOR #15—by L. Simonson, W. Simonson and Wiacek.
CLASSIC X-MEN #8—by Claremont, Cockrum and Bolton.
ALIEN LEGION #18—by Zelenetz, Stroman and Emberlin.
G.I. JOE COMICS MAGAZINE #3

The information that appears in "Coming Attractions" and "More Coming Attractions" is as complete and accurate as we can manage. But sometimes changes are made after these columns are put together. We apologize for any inconvenience this may cause you.

NEWSWATCH



ITEM: Ann Nocenti, editor of X-MEN, THE NEW MUTANTS and scripter of several comic book tales, including the LONGSHOT Limited Series, is the new writer on DAREDEVIL with issue #236.

Ann's plans are to explore the consequences of Daredevil's decision to become the protector of Hell's Kitchen in New York City. "Even though he wants to protect those around him, Daredevil ends up doing more harm than good," Ann explained. "His very presence attracts violence."

With DAREDEVIL #239, Ann joins the new regular artistic team of penciler Louis Williams and inker Al Williamson. Along with gritty stories which pick up the series' already existing style, readers can expect to see more of the Black Widow and the return of quite a few of Daredevil's greatest enemies.

Meanwhile, Steve Englehart, the writer of WEST COAST AVENGERS and the recently wrapped-up VISION AND SCARLET WITCH Limited Series, has taken over the writing of JUSTICE with issue #2. Steve's keeping quiet right now about his plans for the New Universe's alien enforcer. But one thing you can be assured of: expect the unexpected from Englehart!

ITEM! It looks like the summer is coming up roses for Mysterious Howard Mackie! Not only was he recently wed to the ever-lovely Deb Highley, but he's just been promoted to a full editorship, after spending the last two years as Mark Gruenwald's assistant. Howard will be taking over editing the Official Marvel Index series, and Star Comics' DEFENDERS OF THE EARTH! Assisting Howard on his new editorial duties will be John Morelli, who's been working on those comics for the past few months. All we can say is—go get 'em, Howard!

ITEM: Summer conventions all across the country this year proved to be truly memorable events as many comic book fans discovered. In addition to the chance to hobnob with all the creative nabobs in comics, fans were also treated to a special preview of Marvel's New Universe presided by its prime mover-and-shaker, Editor-in-Chief Jim Shooter, and by the man who engineered the creation of the Marvel Universe itself, Stan Lee!

They, and the other Marvel staffers, writers and artists who traveled all over the country, had so much fun rapping with the fans that we almost couldn't get them back in time to complete next month's stories! But now that we have them back in their creative "cages" everything's back to normal—or as normal as anything can ever be at the wacky Bullpen.

BULLPEN BIRTHDAYS

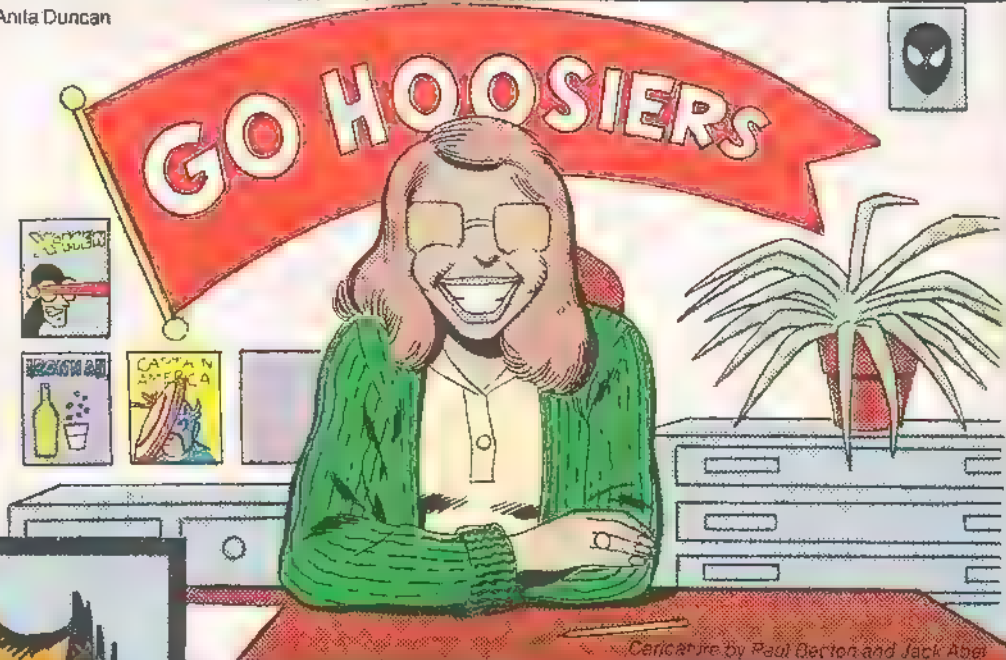
October 1	Don Daley
October 6	Joanne Spaldo
October 9	Adam Blaustein
October 12	Barbara Johnston
October 13	Margaret Clark
October 15	Vince Colletta
October 16	Joe Sinnott, Bob Hall
October 20	Sid Jacobson
October 21	Tom Morgan
October 25	June Brigman
October 26	Larry Lieber, Glynis Oliver, John Morelli
October 27	Berni Wrightson
October 30	Craig Russell

BEHIND

THE

LINES

Anita Duncan



Caricature by Paul Becton and Jack Abel

Doreen Frederick



PRODUCTION PEOPLE PAR EXCELLENCE

Practically everyone is familiar with who writes, draws, letters, colors and edits Marvel comics, because the names of these people are proudly listed on each story. As important as these people are in the creation of a comic book story, there is a whole group of uncredited people whose behind-the-scenes work is indispensable in the creation of each comic book. These people work hand-in-hand with the editors to add the finishing touches that are necessary on each comic book before it can see print. These are the people we proudly hail as Marvel's production staff.

A quick check of the credits on the inside front cover of MARVEL AGE MAGAZINE gives you an immediate idea of who we're talking about. There, in addition to the names of such people as Editor-in-Chief Jim Shooter, MARVEL AGE Editor and Design Director Jim Salicrup, the many Consulting Editors, Romita's Raiders and

others, are Art Production Coordinator Anita Duncan, Designer Barbara Johnston, Typesetter Brenda Mings, Proofreader Jack Abel, Colorist George Roussos and Production People Paul Becton, Harry Candelario, Rob Carosella, Dawn Geiger, Veronica Lawlor, Ken Lopez, Michael Maier, Bill Oakley and Bill Vallély. In addition are Anita's invaluable assistant, Doreen Frederick, newcomers Pat Brousseau and Richard DuFour and the Production Department's youngest member, who graduated this June from high school, Hector Collazo.

As you can see, that's an awful lot of people. So what do they all do, exactly? They add the logos and corner boxes onto the covers, they design logos, they do lettering corrections, they shoot stats of artwork and type. They do the typesetting for the letters pages, the text of MARVEL SAGA, the entries in MARVEL UNIVERSE and the in-

dices and the articles for MARVEL AGE MAGAZINE. They do all the paste-ups for the aforementioned columns and magazines including this article. They color covers and make color corrections. They proofread. In other words, they are the support staff that takes all the details and handles all the ultra-rush deadline-breaking tasks that have to be done before a comic book or magazine can be shipped to the printer. And sometimes even *then* their jobs not done.

Occasionally they are given an opportunity to express their graphic artistry in the design of new logos. "Editors will come and request a logo for a new character or series," Ken, who designed the CLASSIC X-MEN logo, said. "In those situations, we'll work with the individual editor on the design, either submitting a number of sketches or working off a design the editor created, until we come up with a finished logo."

Ken Lopez



Harry Candelario



Brenda Mings



Barbara Johnston



Michael Maier



Paul Becton



Jack Abel



Robbie Carosella



And what happens when a horde of editors come in at the last minute and need lettering corrections on their pages? "We panic," Ken laughed. "We take the most rush job first. Bill said 'It's been pretty close at times,' Ken added, "but we've never missed a deadline."

Typesetting is handled by Brenda Mings. On her keyboard she types all the indicia, letters pages, the text for MARVEL UNIVERSE, MARVEL SAGA, MARVEL AGE MAGAZINE and anything else that needs to be typeset. All too often, it seems, the text-heavy publications (such as MARVEL AGE MAGAZINE, MARVEL SAGA and MARVEL UNIVERSE) hit her at the same time. Thus, Brenda's biggest task is getting enough of each job done to keep all the editors happy.

The work of designing and pasting-up the layouts of the magazines and letters columns is divided between Barbara Johnston, whose primary responsibility is MARVEL AGE MAGAZINE, Bill Vallely, who handles MARVEL SAGA, and Michael Maier, who takes care of MARVEL UNIVERSE and the letters columns. Each person works closely with the magazine's editor to determine how each issue will look, and then assist in the picking of artwork, sizing it for reproduction and taking care of the final reproduction-ready layouts.

The keystone to the production traffic is the stat room. Without the expert skills of photo stat operators Robbie Carosella and Harry Candelario, production work would come to a chaotic halt. Their job is to reproduce the art, logos and anything else production people and editors bring them, through a special photographic process. This includes reducing, enlarging, making

negative images, flopping the image or printing the image on clear film instead of paper. And often they have to shoot the artwork for comic books, too. With all the different comics and magazines Marvel produces each month, you can imagine how much work they have to handle.

Overseeing this plethora of production demands is Art/Production Coordinator Anita Duncan. When editors need any sort of production work done on their stories, they see her first. "The two main things we do are lettering corrections and balloon paste-ups," Anita said. "Ideally it would be great if an editor came in with all the pages of a story and then handed me a list of the lettering corrections he needed and then gave us three to five days to do them. It doesn't happen that way. Usually it is one page at a time—or a group of five or six pages—that have to be done immediately."

"With covers, the editor will give us the artwork, and then we will add everything else: the logo, the corner box and display lettering."

Anita described the traffic of a comic book story and its cover between the editorial and production department as one of constant cross-checking. Once Editor-in-Chief Jim Shooter is satisfied, Anita prepares the issue for shipment to the printer. On the process as a whole, Anita commented, "It would be ideal if we had a week or two to do our corrections on an issue. However, we often do everything in one or two days."

Anita pointed out that her department handles other things besides comics. "We are often involved with jobs for other departments, like the publicity department, where we are asked to mount large photostats of

Dawn Geiger



Rich DuFour



Bill Oakley



covers on foamcore and have them colored for conventions or other reasons. Things can get pretty hectic around here."

Though many in the staff possess a variety of skills and often help each other out when a deadline crunch is on, they all have individual areas of responsibility.

Covers, for instance, are the responsibility of Dawn Geiger. In talking with Dawn, one immediately learns how much work actually goes into the making of a "simple" cover. In addition to the art and logo, Dawn has to include things like the issue number, month, UPC code, make sure the copyright and trademark symbols are one, paste-up the Direct Sales and newsstand versions of the cover boxes, and more.

Lettering corrections are handled by Ken Lopez, Pat Brosseau and Bill Oakley, who also paste-up balloons and design logos. "Lettering corrections can be anything from simple typos in a balloon to total rewrites in a panel or on a whole page," Bill said. "If it is a massive rewrite, we'll do the work on overlays because it's easier."

The coloring of covers is handled by longtime comics veteran George Roussos. Paul Becton is responsible for color corrections of the interior pages. Paul also takes care of the reference files and helps freelance colorists make sure they know the proper color codes for all the characters. George also handles the coloring of many of the posters, and gives his advice on how things should be colored to produce the best effect. The most important thing to remember in coloring, George said, is "a colorist is emphasizing what has already been done in black and white. The wrong kind of coloring can reduce the drama in an illustration."

Proofreading the magazines and comics is the duty of Jack Abel, who first became famous at Marvel as an inker years ago. "I am a professional nit-picker now," Jack said. "I read every comic before it goes out, except the Epic comics. In fact, the only time I don't read a book is when it is so absolutely late that it is sent out with the hope nothing is wrong in it. I like to think that the ones I read go out of here without any mistakes."

Keeping track of where everything and anything is at any given moment is Anita's secretary, Doreen Frederick. "I log the books in and out," Doreen said, "and keep track of them as they go through here and to the color separator and the printer. I make sure that everything flows smoothly and, if there is a tie-up, that I know exactly where the book is at. Sometimes I'll even have to call in corrections to the plant. And just when I think that nothing else can happen, something new hits."

Assisting the production staff in just about everything is Hector Collazo, who came to Marvel through a high school internship program over a year and a half ago. Hector has enjoyed his experience at Marvel so much that after his graduation in June, Hector plans to keep on working full-time at Marvel through the summer, before he starts classes at the School of Visual Arts in the fall.

Anita has nothing but high praise for all her workers. "My biggest satisfaction here at Marvel is with my staff," she said. "I love them. They are all good, hard workers."

And it's a good thing they are, because without them neither this magazine nor your favorite comics would ever get on the stands.

—Dwight Jon Zimmerman

George Roussos



Hector Collazo



Veronica Lawlor



Bill Valley



Pat Brosseau



THE X-MEN[®] VERSUS THE Fantastic Four

Ramifications. That's the word that best sums up the soon-to-be-released THE X-MEN VS. THE FANTASTIC FOUR Limited Series. From a mysterious diary to a loss of confidence to the aftermath of the Maurauder/Mutant Wars, the four-issue saga pushes each super team to its psychological limit in a clash of scientific technology, powerful abilities, and strength of will.

Written by Chris Claremont and edited by Ann Nocenti and Don Daley, the series will explore the nature of Reed Richards' persona and his relationships, the deep family spirit of both groups of heroes, and the lengths friends will

go to in order to save someone they love.

"It all begins when Sue Richards (the Invisible Woman) discovers a diary in the attic," explained Don. "Written in Reed's handwriting, the diary explains that he knew all about the dangers involved in going into space in an unshielded ship. In other words, Reed knew what the results of being exposed to cosmic rays would be for him and his friends before they took the fateful voyage into outer space that turned them into the Fantastic Four."

"The X-Men, meanwhile, are still recovering from the mutant mas-

sacre that destroyed the Morlocks tunnels," said Ann. "One of the most badly injured is Kitty Pryde. Her only chance for survival lies in Reed's advanced technological procedures. But because the methods are experimental and with the sudden appearance of the diary, Reed has begun to doubt his abilities. He doesn't want to subject the poor girl to something that may turn her into a monster. He doesn't trust his once-incomparable intellect."

This is the background upon which Chris plays his story of emotional conflict. It's a story that could well lead to major changes in some of Marvel's most popular characters. And, as an added treat, the artwork is being handled by an up-and-coming new artist and a seasoned fan favorite.

Jon Bogdanove is perhaps best known for his recent work as the regular artist for POWER PACK. Terry Austin is remembered for his embellishment of John Byrne's pencils in THE X-MEN of a few years back, as well as his more recent inking jobs, such as this year's WEB OF SPIDER-MAN ANNUAL. Together, they are producing some of their best comic illustrations to date.

Jon, a relative newcomer to Marvel, is quickly making his mark. Jon has always loved comics, and it was a dream come true when he got his first assignment to pencil ALPHA FLIGHT back in April of 1985. Then he went on to become the regular penciler on POWER PACK. Team books have been his specialty since coming to Marvel. It seems only natural that he would get a shot at drawing a special set of issues featuring two of Marvel's most popular super teams.

"Working with Louise Simonson on POWER PACK really prepared

Chris Claremont





John Bogdanove



Terry Austin

me for this Limited Series," said Jon. "Louise and Chris are two of the top writers working in comics today. Both know how to create gripping stories in a team framework. It all comes down to the emotional interplay, and they are two of the best at it. It's what makes both writers so wonderful at what they do."

An admirer since his days as a fan, Jon was always intrigued by Chris's *X-MEN*, Louise's *POWER PACK*, and the *FANTASTIC FOUR*. "The way the characters all related and interacted with each other made it very real for me," he explained. "That's carried over into my professional career and is very important to me as an artist. When the characters become so real that their personalities impose themselves on my images of them, then they come alive when I draw them. I feel like I'm doing portraits. Chris' writing is so visual that it becomes that real. You can see it in *POWER PACK* and I think you'll see it here as well."

Jon said that Chris is a "very evocative writer. His plots are almost novelettes. He sets the mood and tone so well that the visual images just come to me." He especially feels that way about the characterization of Reed Richards and Wolverine. "Wolverine is a fantastic character. I've done a Wolverine that I feel is the definitive Wolverine. Wait until people see him!"

Team dynamics is something with which Chris knows how to work. But it's also very important to make something as special as a Limited Series come together. Be-

sides the writer and penciler, the inker is a very important member of the creative team. As Jon put it, "I love Terry's work. We met at the Marvel Christmas Party this past



year and couldn't wait to find a project we could work on together. He's a sensitive artist who brings out the best in the people he works with. He was one of the big reasons I decided to take a break from **POWER PACK** to do **THE X-MEN VS. THE FANTASTIC FOUR**. I'm really excited. I think it's the best work I've done yet, and I can't wait to see it with Terry's inks."

With many of the X-Men badly hurt or worse due to the mutant wars, Jon will only get to draw some of his favorites in prone positions. But there will still be more characters than he's ever handled in one book before, and the whole project is frantic, crazy, and fun. "This is my first chance to draw some of Marvel's biggies. Of course, little Franklin Richards appears. He's one of my favorites in **POWER PACK** and I'm glad Chris wrote him into this story. I also get to draw Wolverine (Yay!), Dazzler, The Thing, She-Hulk, and lots of others," Jon said.

During the infamous mutant massacre, Kitty is permanently phased while battling Scrambler. Now she is having trouble with such necessary functions as eating and breathing as her body slowly fades away and her molecules drift farther apart. To save her, Magneto goes to Reed Richards for help. But the leader of the Fantastic Four is in the midst of an emotional crisis. There have always been gaps in his

pre FF memories, but with the discovery of his old diary Reed must face the fact that he used his best friends as nothing more than guinea pigs. Can he allow himself to subconsciously use young Kitty as well?

"Chris pulls together the characterizations so neatly and honestly that each hero comes alive," said Jon. "Take Ben Grimm, for instance. There is some really neat interaction between him and She-Hulk. Chris capitalizes on Ben's sensitivity and intellect and we forget that he's a mass of orange rocks. He's really a man and you'll see that in the Limited Series."

What will be the ramifications of the mysterious diary? What's going to happen when Ben finds out that Reed knew he would become an orange monster by going with him into space? What does this conflict mean for the dying Kitty Pryde and will the X-Men just sit idly by and watch her phase away? We'll see these things and more as the four-issue Limited Series unfolds.

With the many facets of the gripping storyline, with the mesh of interesting personalities, this could possibly be some of Chris's best work. "Just watch as the pieces all fall together," said editor Don Daley.

"I think the biggest thing about the Limited Series is Chris's handling of Reed Richards," said Jon.

"This could be a big turning point in (Reed's) life. I mean, over the years he has been a rather cold individual. Science has seemed to play a more important part in his life than his own family. Let's face it, he's been a rather rotten father. Just like the guy in the Harry Chapin song who had no time for his son. He's so flexible in body, but so rigid in mind. Mr. Fantastic can save the universe a thousand times over, but I feel the most heroic thing he could ever do is be a father to his son and a husband to his wife. This whole conflict shakes him up a bit, even shatters his once-undaunted confidence. When it's all over, it could make him a little more human—or it could totally destroy him."

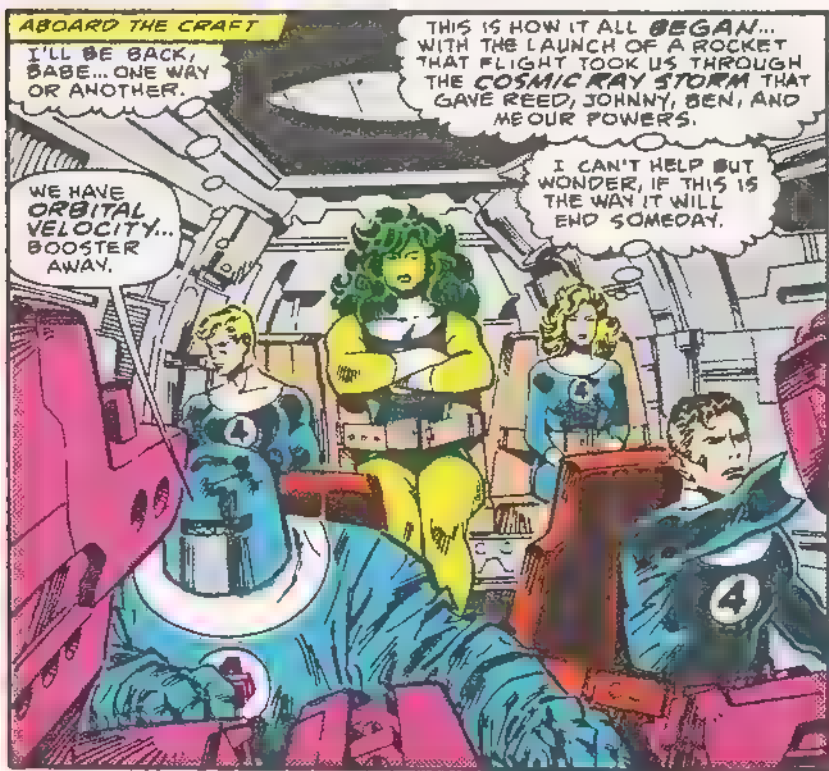
As this emotional conflict builds, as the two super teams head for the inevitable major confrontation, something else is going on. Franklin, the mutant member of Power Pack who goes by the nickname Tattletale, is being troubled by terrible nightmares. In these dark dreams little Frankie is haunted by a scary, shadowy figure who threatens his family and friends. And we all know that Frank's dreams have a terrible habit of coming true . . .

And yes, the newest members of the X-Men will be appearing in the Limited Series as well. Dazzler, Havoc, Psylocke, and Longshot will each have major roles as the story unfolds.

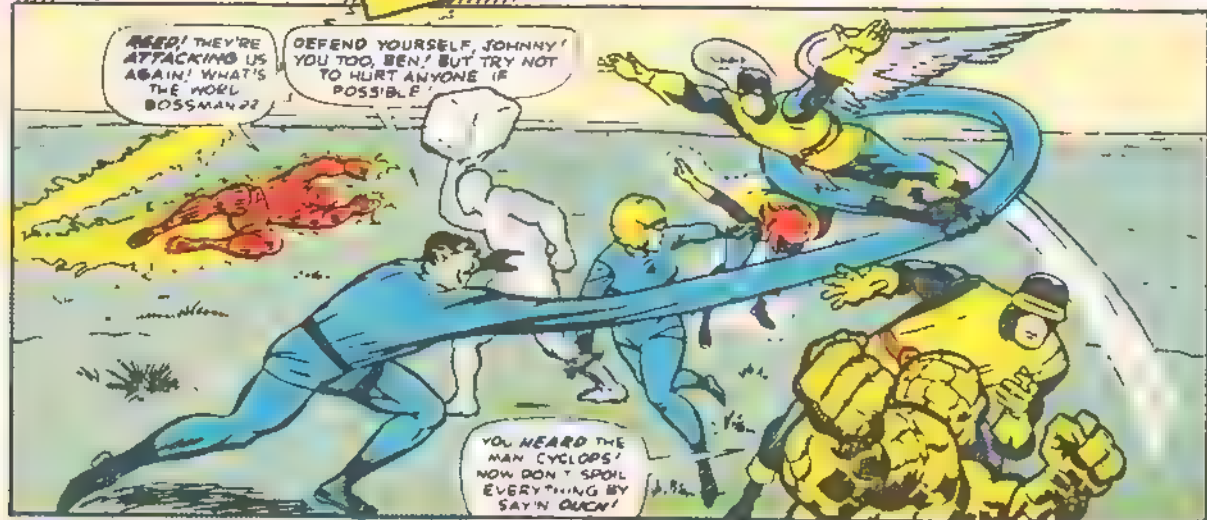
"Through all the franticoness, Ann Nocenti has been a guiding force editorially," said Jon. "She has been an ideal liaison and has kept the production going along smoothly and happily. She has such an affinity for all these characters—both X-MEN and FF—and she understands the concept of group team-ups completely. She works hard to protect the integrity of both teams, not letting either one overshadow the other."

The X-Men. The Fantastic Four. Such a teaming alone has the potential for making a great Limited Series. Add Claremont, Bogdanove, Austin, Daley, and Nocenti along with a powerful story that wraps up the Mutant Massacre and pits the two teams against each other and themselves—and you've got a very special limited series that you'll be talking about for years to come. Watch for it.

—Bill Slavicsek



STAN'S SOAPBOX



Hi, True Believer! It looks like Einstein was right when he said time is a circle and it always comes back to itself. Of course, he may not have used just those words, but let's not be picky.

Okay, now that I've got you hooked, here's what I'm talking about ~

Our cover story this ish deals with **THE FANTASTIC FOUR VERSUS THE X-MEN**, the new Limited Series written by Charismatic Chris Claremont, penciled by Jaunty Jon Bogdanove and inked by Merry Terry Austin. It's probably gonna be one of the hottest, best-selling collectors' items of the year.

Do I hear you asking what that has to do with Einstein? Probably nothing. But it does have to do with time being a circle. Here's why.

Those of you who are old enough to remember, or who were shrewd enough to invest in issue #28 of **THE FANTASTIC FOUR**, will recall the blurb on the cover of that memorable mag. It read:

GUEST STARS GALORE AS THE F.F. TANGLES WITH THE X-MEN!

Yep, that's right. Way back in the summer of 1964 Jack Kirby 'n' me brought you a 22-page zingerdoozie of an epic in which the pernicious Puppet Master and the malevolent Mad Thinker take control of Professor Xavier's brain and make him order his ever-lovin' little band of X-Men to lean on the unsuspecting Fantastic Four!

And, as if that wasn't enough, our hapless heroes also had to contend with an inhuman hunk of unholy horror called The Mad Thinker's **Awesome Android**. (Our fun-loving villains may not have had the world's most sophisticated names in those days, but you've gotta admit they had a certain lit to 'em!)

Anyway, here we are twenty-two years later and the FF are squaring off against our misanthropic mutants again. Who says Einstein wasn't right?!!

I wonder how many of you remember how different the X-Men were in '64 than they are today? For starters, there were only six of them—Professor X, Cyclops, Iceman, The Beast, The Angel and Marvel Girl. And they all wore the same type of yellow-and-blue costume, except for Iceman, who shamelessly ran around in the altogether, covered by a coating of snow and slush, sort a like a poor man's Frosty the Snowman!

As for our fantastic foursome, life was simpler for them, too, in those halcyon days of yore. The Thing and Alicia were still our own lopsided version of Romeo and Juliet, and Reed and Sue hadn't yet given birth to their cherubic little lax deduction. And good ol' Torchy was still the quintessential wisecracking teenage do-gooder.

Y'know, that's really one of the great things about comic books, and Marvel Comics in particular. Our characters and our storylines never stay in any one mold long enough to get in a rut. Just like the world around us, everything in Marvel is ever changing, growing and

maturing. Each time a new character is introduced in any series, he or she alters the plotline of that series, just as your own life undergoes a thousand subtle changes every time you meet someone new. And, the amazing thing is, our characters begin to take on a life of their own. After a while, they themselves seem to dictate the way they have to be written, the way we have to handle them.

I can't tell you how many stories I used to start, only to abandon the plots later on because I'd tell myself, "This won't work. Ben Grimm would never do a thing like that!" or, "I'd better scrap this X-Men story because Professor X is out of character." Like I say, if you know your characters well enough, they practically tell you what you can and cannot write about them!

Another thing that always used to concern me was the subject of "violence." I like to think that our books never had any real violence. They had action, they had suspense, they had adventure, but we avoided violence like Thor avoids the barber.

Case in point. Sure, the Hulk might have ripped some gigantic evil robot to shreds, but we'd never have let him hit a normal human being. Clobbering a robot just gives us a chance for some exciting drawings as well as a chance to show how strong our jolly green giant is. But, if we were to show him manhandling Irving Forbush, then someone in the bullpen would have to yell "foul!"

Of course, one man's definition of action might be another Joe's interpretation of violence. But as I think back to my own childhood, I still fondly remember the stories of Robin Hood laying the scoundrels low with his bow and arrow, or King Arthur's knights making short shrift of villains with their broadswords and sabers. Hey, are there any kids anywhere who haven't played Cowboys 'n' Indians, or Cops 'n' Robbers? ("Band bang, you're dead!" Remember?)

Nope, I don't think a little harmless get-it-out-of-your-system action adventure ever hurt anyone. As for real, gut-searing violence, I'm agin' it! The only problem lies in the definition itself.

But now that I've had my say, how about you? What do you think? Why not drop Slim-Jim Salicrup, ye estimable editor, a line and let him know? Maybe he'll print some of the better letters in a future issue. (Or, maybe he'll pick the worst ones. Who knows how editors think?!!)

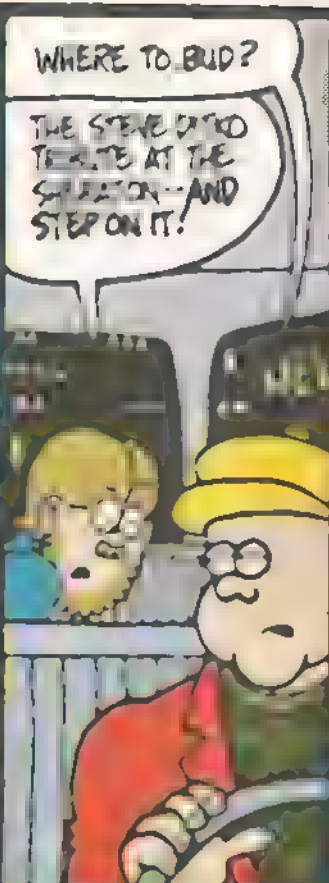
Anyway, enjoy the FF vs X-Men series. Even more than that, enjoy your whole life! Wishing's free, so let's be magnanimous!

Excelsior!

Stan



TAXI!



WHERE TO BUD?
THE STEVE DINO
THEATRE AT THE
STATION--AND
STEP ON IT.



GEE? WILL YOU LOOK
AT THAT? I'M GONNA
BE LATE BECAUSE I
COULDN'T FIND MY
TICKET. I SURE HOPE
I CAN GET ONE AT
THE BOX OFFICE...



SAY, BUD, JUST WHO
IS THIS DICKO (S)...
AND WHY ARE YOU
WORKING YOURSELF
UP INTO SUCH A
LATHER?



--THE MAN WHO IS
SCHEDULED TO BE HERE
LIVE AND IN PERSON
FOR THE FIRST TIME IN
A VERY LONG TIME--



--AT A FUNCTION
THAT I, HIS LONG TIME
AND LONG DISTANCE
FRIEND, HAVE A TRE-
MENDOUSLY GOOD
CHANCE OF MISSING!

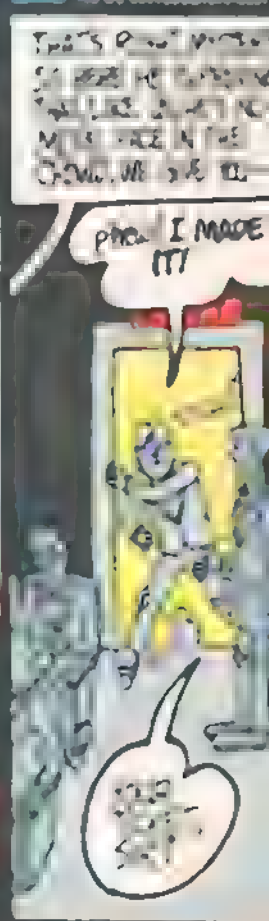
STEP ON IT!

Aw, bud, just
Awake, get it...

IT'S A
CARTOON
IST'S...



...SOMEONE
WHO IS A LITTLE
BIT OF A
FRIEND OF
THE MAN
WHO IS
GOING TO BE
HERE...



THAT'S RIGHT, BUD,
SOMEONE WHO IS A
LITTLE BIT OF A
FRIEND OF THE
MAN WHO IS
GOING TO BE
HERE...

PHO! I MADE
IT!

...AND
WHY ARE YOU
WORKING YOURSELF
UP INTO SUCH A
LATHER?



THE

COMET

MAN™

COMETH

What happens when two friends, best known for their activities in movies and television, get together to create a new comic book hero? What happens when they combine their favorite elements from the Golden Age of comics with a cyclical heavenly phenomenon? The result is COMET MAN a six-issue limited series that is also the debut of a brand new writing team.

Bill Mumy perhaps best known for the role of Will Robinson in the classic science fiction television series, "Lost In Space," makes up half of the writing team. Miguel Ferrer, son of actor José Ferrer and an accomplished actor and director in his own right, makes up the other half. And they are both very excited about their first venture into the Marvel Universe.

"We wanted to do something that was very much in keeping with the classic Mar-

vel concept," said Miguel, "but we also wanted to throw in a touch of the Golden Age style of the 1940s into THE COMET MAN."

Edited by Ann Nocenti and penciled by Kelley Jones, THE COMET MAN is the story of Dr. Stephen Beckley and what happens when he unexpectedly comes into close contact with Halley's Comet.

"Beckley is in charge of the Edmon Project, a joint effort between NASA and MIT to investigate Halley's Comet as it passes the Earth," explained Bill. "He's out in space when the comet veers off course and comes billions of miles closer to where he is than was expected. The result is that Dr. Stephen Beckley is vaporized."

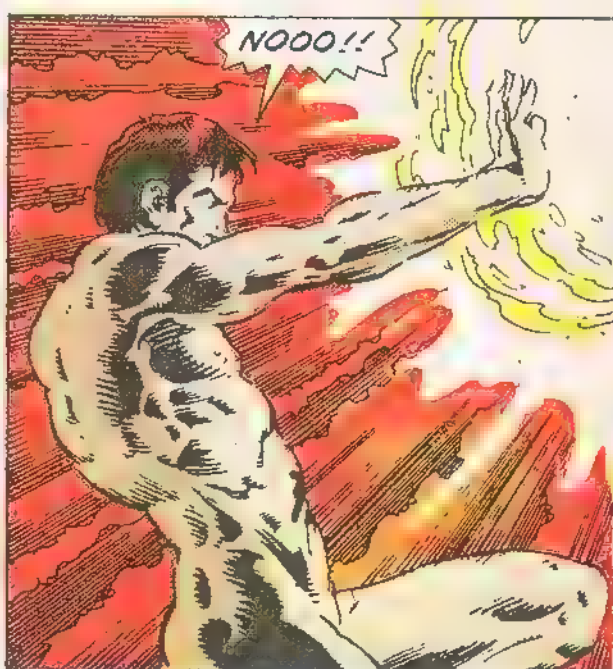
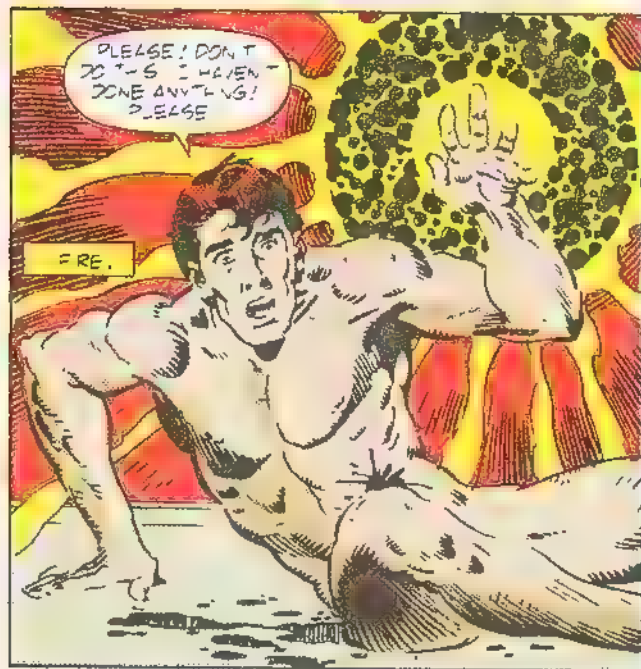
But while all of Earth is grieving over the loss of this top scientist, something is happening in outer space. "The comet is

basically an illusion. In reality, it is a ship that is masked by the comet disguise," said Bill.

Bill and Miguel have come up with a mysterious race of aliens that cruise the galaxy every 77 years on a traditional information gathering ceremony in the guise of a comet. The craft is being piloted by Max, who is a bit upset that he has just vaporized a life form.

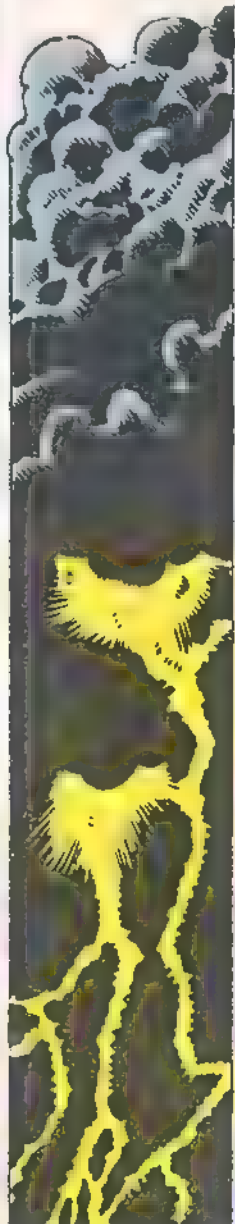
"Max has equipment aboard his ship that can reassemble and reconstruct Dr. Beckley," explained Bill. "The only twist is that the equipment is set to the standards of Max's people."

What this means for Dr. Stephen Beckley is that he is brought back from nothingness with one minor change. His brain no longer has its natural limitations and breaks. "In reality, he can do just about anything he puts his mind to once he figures out the proper





THERE WILL ONLY BE ONE
PRAYER SAID HERE



NEXT: WHEN THE TRUTH IS
FOUND TO BE LIES!

attitude," said Bill.

This doesn't make Beckley suddenly want to go out and save the world, however. "He's a reluctant hero, not exactly the type who hurries out to protect the American way of life," said Miguel. "And it's going to take him a long time to learn how to manifest his abilities—what he can and cannot do—because his powers are mental in nature," added Bill.

Max's equipment has one slight drawback as well. It only reconstructs living matter. As a result, Beckley is "reborn" stark naked. Max remedies this by giving him one of his flight suits. "This cloth of tomorrow is an amazing garment that is impervious to all harm," said Bill. "So Beckley has that to protect him, as well as his own incredibly heightened senses and sensory abilities, psychic powers, and many more things that he will discover in time."

In the six-issue Limited Series Beckley

will slowly discover how to use some of his abilities as he is pitted against a covert intelligence agency, known as The Bridge, that wants to discover how he received his powers and how they can duplicate them. He will also have a run-in with a certain incredible green fellow who will sorely test his new found abilities.

Beckley suddenly returns to Earth after the whole world is convinced he's dead, including his wife Ann and his nine-year-old son Benny. He allows himself to be quarantined and subjected to a series of tests that bring him to the attention of The Bridge. They kidnap his family to use as hostages against him.

"A good portion of the series is about Beckley trying to rescue his wife and son," explained Bill. "This leads him into such adventures as an accidental meeting with the Incredible Hulk. It is during this incident that some of his powers and abilities

first manifest themselves and he is dubbed "The Comet Man" by a newscaster who notices the comet insignia on his flight suit."

Being a top astronomer and astrophysicist, Beckley also knows Reed Richards of the Fantastic Four. Not knowing how to use his powers or even how to control them, he goes to Reed for help. Reed runs tests and helps him to learn a little about his abilities. "It staggers Reed's mind when he realizes the potential within Beckley," said Bill.

Dr. Stephen Beckley doesn't want to be a super hero. It has never been anywhere near his consciousness to even think along those lines. All he wants to do is get back his wife and son safely.

"He's just an astronomer," said Bill. "Physically, he's certainly no Thor or Wonderman. He much more resembles Reed Richards or Peter Parker in physical appearance. He's not one of the giant strong-



men of the Marvel Universe. But once his brain power is loosed he has some awesome abilities."

Another snag enters Beckley's hope to return to his normal life when The Bridge, still holding his wife and son hostage, decide to send assault ships into space to capture Max. "They want to duplicate the process that turned Beckley into a super being," said Bill.

"THE COMET MAN is an attempt to create a new Golden Age type of hero that my partner Miguel and I have been working on for quite a while now," explained Bill. "We were really influenced by the early Golden Age stuff."

Bill and I have a long collaboration and finally getting to work on a comic series, especially a Marvel Comics series, is a dream come true," said Miguel.

Both Miguel and Bill have been comic book collectors for years and years, and each has a remarkable collection. Even with this, and Bill's long association with science fiction, writing their own series never occurred to them. "I've been collecting comic books since 1959," said Bill. "That's about when I started to read. I haven't stopped piling up the books or reading them since. I guess you could say I have an extensive collection, as does Miguel."

"I'm a long time collector who fortunately has a wife who doesn't think I'm crazy. She shares my enthusiasm for the medium," said Miguel.

The two friends share a 50-50 creative partnership and have known each other for some time. They have acted together, written a couple of screenplays together, and now they are trying a new field for their collaborative creative ventures. But how did they come to the decision to give the comic book experience a try?

"I was speaking at the San Diego Con in August, talking about 'The Twilight Zone,' 'Lost In Space,' 'Alfred Hitchcock,' and other science fiction stuff that I've been connected with, when I ran into Jim Shooter," explained Bill. "I've known Jim for three years now and he invited me and Miguel to the Marvel party at the Con. We had just

finished a 'Twilight Zone' screenplay and were working on a feature screenplay. We were telling Jim about these activities when he asked us why we haven't written a comic book. We never even thought of that, but it's our favorite thing in the whole world."

So Bill and Miguel went home, put THE COMET MAN on paper, and sent it off to two different companies. A reply came back quickly from both. Both companies wanted to publish it. "We thought about it for a couple of seconds and decided we'd much rather be a part of the Marvel Universe, so here we are," said Bill.

At the moment, the two writers are still new at the comic book game. "Working on comics is still a learning experience for us," said Bill. "Every day I'm learning a little more about what it takes to get it done the way I envision it. Working with Ann Nocenti has been great. We've had a couple of differences but we've always reached a happy medium. Her suggestions have been very good and she helped us to flesh out the characters a lot more. It's been a lot of give and take that has worked out well, and really helped the series. I've enjoyed that collaboration."

As for the art, Bill and Miguel had a very definite look in mind when they wrote THE COMET MAN. "We wanted it to have a feeling of the Golden Age style," explained Miguel. "The covers, for example, should have large logos and uncluttered, distinctive drawings with little or no words. That's the kind of spirit that we want to instill into the series. Our penciler, Kelley Jones, is just right. He understands our vision and shares our excitement. What he's produced is just terrific and we couldn't have asked for a better craftsman."

"Kelley has the greatest attitude of anybody I've ever worked with," added Bill. "His art is great. We told him what we wanted the book to look like, how we wanted it detailed yet uncluttered, and that's what he's given us. He's had a lot of fun with it and it has been a terrific partnership."

Bill sees no end in sight for his writing partnership with Miguel, either. "I've always been a team player kind of guy. It could be

because I'm an only child. Who knows? But I've always enjoyed working with a partner and being able to say, 'Oh, let's do this,' and 'we're in this together.' It just makes the process more fun for me. I know that this way, if either of us ever stalls out, the other one will be there to pick things up. It really helps," he said.

"THE COMET MAN is a timely concept that we are very excited about. There is a lot we can do with the character," said Miguel.

"He's a traditional kind of super hero with a fresh, new approach," explained Bill. "We're paying homage to stuff from the 1940s in our writing style, but he's definitely a new kind of character."

They explained that they have plenty of things left to tell about The Comet Man. "We have by no means exhausted the story. There's still a lot we can do with the character, and we've grown to really like him," said Miguel. "Maybe somewhere down the line he can even join The Avengers. Who knows?"

I love making records. I've enjoyed acting since I was five years old. I'm certainly not anxious to close the doors on those parts of my life, but there is nothing I'd rather be doing than writing comic books," said Bill. "We have a couple of seasons worth of ideas for THE COMET MAN just raring to go and were anxious to see what the readers think. Plus we have some more projects we're going to be submitting to Jim Shooter as well."

For Miguel and Bill, writing a comic book series is a dream come true. "It's a thrill to be working in the comic book medium," said Miguel, "and it's especially a thrill to be working for Marvel." Bill added a simple, "I love comic books."

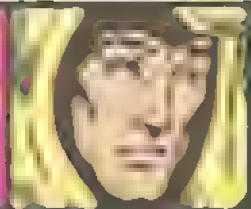
That love that this writing team shares is very much in evidence in THE COMET MAN. It is a homage to the stories that got them interested in comics a long time ago, but with a fresh new feeling that makes for an exciting series. So grab the comet by the tail and come along for the ride!

—Bill Slavicsek



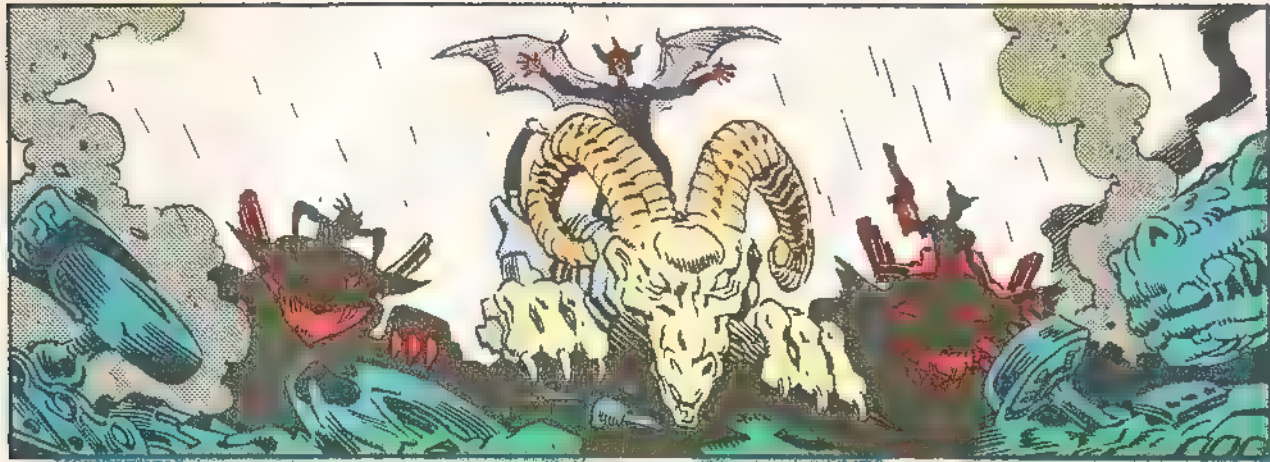
STAR

SPOTLIGHT



ANIMAX





Earth has stopped spinning?! **Walt Simonson** is taking on the last survivors of Earth?! And those survivors' vehicles are part machine and part animal? And it's all from Star Comics? What the heck is it? For all the facts on ANIMAX, keep on reading...

It is a future Earth. In this distant time, the Earth has stopped spinning on its axis, leaving one side in eternal darkness, the other in never-ending day. Those who live on the light side are called, logically enough, **Lite Siders**, and those who dwell in the darkness are known as **Nite Siders**. Separating the two sides is the Chasm of Doom, which can only be crossed via the Bridge of Doom. This is the world of Star Comics latest stars — Animax!

It is a world in which most animals are extinct. In order to save the few remaining animals, the beasts were joined with machines, changing what once were lions, tigers and other animals into robotic vehicles. These strange beings are found on both sides of the Earth. Those that live on the Nite Side are known as **Carnivours**. Those that live on the Lite Side are the **Animax**.

The Animax serve those Lite Siders known as the **Road Tamers**, including **Tiger Trakker**, **Rhinox**, **Tuskor**, **Tarmac** and **Max Action**, the leader of the group. Each Road Tamer has a special link with an Animax via a special helmet, which is in the shape of the Animax with which that Road Tamer has his special rapport.

The opposite numbers of the Road Tamers are the **Motor Mutants**. These evil beings wish to destroy mankind in general, and the Road Tamers and Animax in particular. Using their Carnivours, they await the moment when they, led by the evil **X-Tincter**, can triumph over the forces of good. Unlike the Road Tamers, the Motor Mutants do not have special

helmets allowing a special rapport with their robotic servants. The mutants rule the Carnivours through fear and terror alone. The Carnivours, unlike the Animax, who are robotic versions of real animals, are mechanical mutant beasts.

The saga of ANIMAX opens on a disastrous note. The Motor Mutants have won a major victory. They have destroyed their greatest enemy, **Max Action**. Though they cannot retrieve Max's body, which is guarded by his Animax, **Jungle Max**, they leave him mortally wounded. When the other Road Tamers, along with Animax such as **Turbo Tiger** and **Powerhouse**, arrive, it is too late. **Max Action** is dead. And without Max, ultimate victory for the Motor Mutants is virtually assured.

Little do the Mutants know, but this is not the end of the Road Tamers. For the Road Tamers have a means of restoring their fallen leader to life, and, well, without giving anything away, **Max Action** lives again! Only he's not quite the same. He has all the knowledge and skill, but he doesn't always know how to use it. "His mind is like a file cabinet," said ANIMAX scripter **Walt Simonson**. "Everything's in there, but he's got to sort it out. He'll be learning about the world he lives in, and the reader will learn right along with him."

Walt, who will be writing the first three issues of ANIMAX, showed great enthusiasm for the book. After seeing the toys on which the series is based, **Walt** agreed to take on the assignment. "It's terrible that there are all these great toys, and I'm too old to play with them," he complained. **Walt** should be well known to everyone for his work on **THOR**, the **BALDER THE BRAVE** Limited Series, and much, much more. There is no doubt that ANIMAX will live up to the high standards that **Walt** has set for himself. Along with penciler **Steve Purcell** and inker **Gerry Talaoc**, **Walt** will

create an action packed saga you won't soon forget.

For action fans everywhere, ANIMAX's breakneck speed should be just right. So run, leap, or crawl to your nearest comics dealer and reserve your copy today.

—Sandy Hausler



NEW

TALENT

DEPARTMENT

Step right up and meet the New Talent Department's latest find: an aspiring penciler named **Terry Tidwell**!

Terry hails from Oklahoma, where he works as a civil engineer. He is also a primarily self-taught artist who counts classic comic strips such as **Hal Foster's Prince Valiant** and **Milton Caniff's TERRY AND THE PIRATES**, as well as the work of comic book artists **John Byrne** and **Neal Adams** on **THE X-MEN**, among his influences.

Terry gets a lot of feedback on his artwork by showing it to professionals at the various comics conventions he attends. And sometimes it really pays off! **CONAN** Editor **Larry Hama** was so impressed with Terry's stuff that he asked Terry to draw an inventory story for **THE SAVAGE SWORD OF CONAN**!

In fact, Terry's presence in **MARVEL AGE MAGAZINE** is the direct result of his having shown some of his samples to Marvel Editor-in-Chief **Jim Shooter** at a convention in Tulsa! "He was very impressed," Terry recalls. "He said that he'd never seen a nonprofessional whose storytelling was this good before!"

Jim had Terry draw a try-out story starring **the Vision**. Some of the story is reproduced on these very pages. We showed Terry's Vision story to **AVENGERS** and **MARVEL UNIVERSE** Editor **Mark Gruenwald**. Here's what Mark had to say.

"What's good about Terry's work is that he's got a reasonably clean line. There's not a lot of haziness so that the inker would say, 'Gee, what does he mean by this?' The backgrounds and perspective are particularly good, and I can tell where I am. That looks like a real jet and airport. There are good interiors.

"Also, he knows enough to leave out backgrounds that would be covered with balloons anyway, or that would get in the way of the storytelling. But on each page, he does give us enough clues to remind us where we are: inside an airplane, still on the airport grounds... That's good.

"On the down side, let's start with the splash. All of the characters seem posed in a casual, unheroic manner. It would be fine for these two normal guys, the police officer and the other

guy. But the Vision is in much the same pose and he comes off as being as common as they are, as unheroic, as ordinary as they are, despite the strangeness of his garb. And it's just not a very mysterious, dramatic pose; both legs are bent. Even the one he's putting weight on is bent, and that's just weaker than when it's locked and he's standing there. It is an interesting angle, though, shooting it from eyes-at-knee-level. That's kind of neat. But the first pose is a rather weak one for a full-figure shot.

"Panel 2 has good composition. You can tell what's going on. But Terry at times has the problem of making the heads too big. The heads of these two guys in the foreground look a little too big for their bodies, unless they're real short. But if they're supposed to be reasonably normally sized people, 5'10" or above, their heads are too big for their bodies.

"It may be a style thing, but Terry has a tendency to make big eyes. But big eyes are within the realm of personal expression, so I wouldn't hate it for that reason. But if Terry is not aware that he's doing it, he should realize that he's making eyes bigger than they are.

"Page 3, Panel 1 has a much better Vision landing shot. It's pretty clear.

"In Panel 2, Terry's drawn a reasonable face, but the Vision's neck is very small. Consequently, it makes him look like a teenager. That's one of the shorthand tricks for drawing a teenager: they don't have big necks yet.

"Panel 3 has a slight storytelling problem; not terrible, but slight. In Panel 1, we see the Vision landing. In Panel 2, he's landed; we don't actually see him land, but we assume he's landed because he's talking to somebody and they're on pretty much the same head level. And so, in Panel 3, he's apparently standing on the ground and he's decided to dive into the ground using his powers of intangibility. It's rather awkward. It seems that Terry planted the Vision's left foot to show that he was just standing there, but it's really awkward because he's bent over in a pretty extreme position but his heel is still on the ground. Personally, I can't bend that way, but I'm not the Vision.

"In Panel 4, we have a man who seems like he's 5'4" because of his body proportions and head size. That

might be the intent. The Vision actually seems rather big, considering that he's two seats back from the main action but he's as big as the guy one seat back.

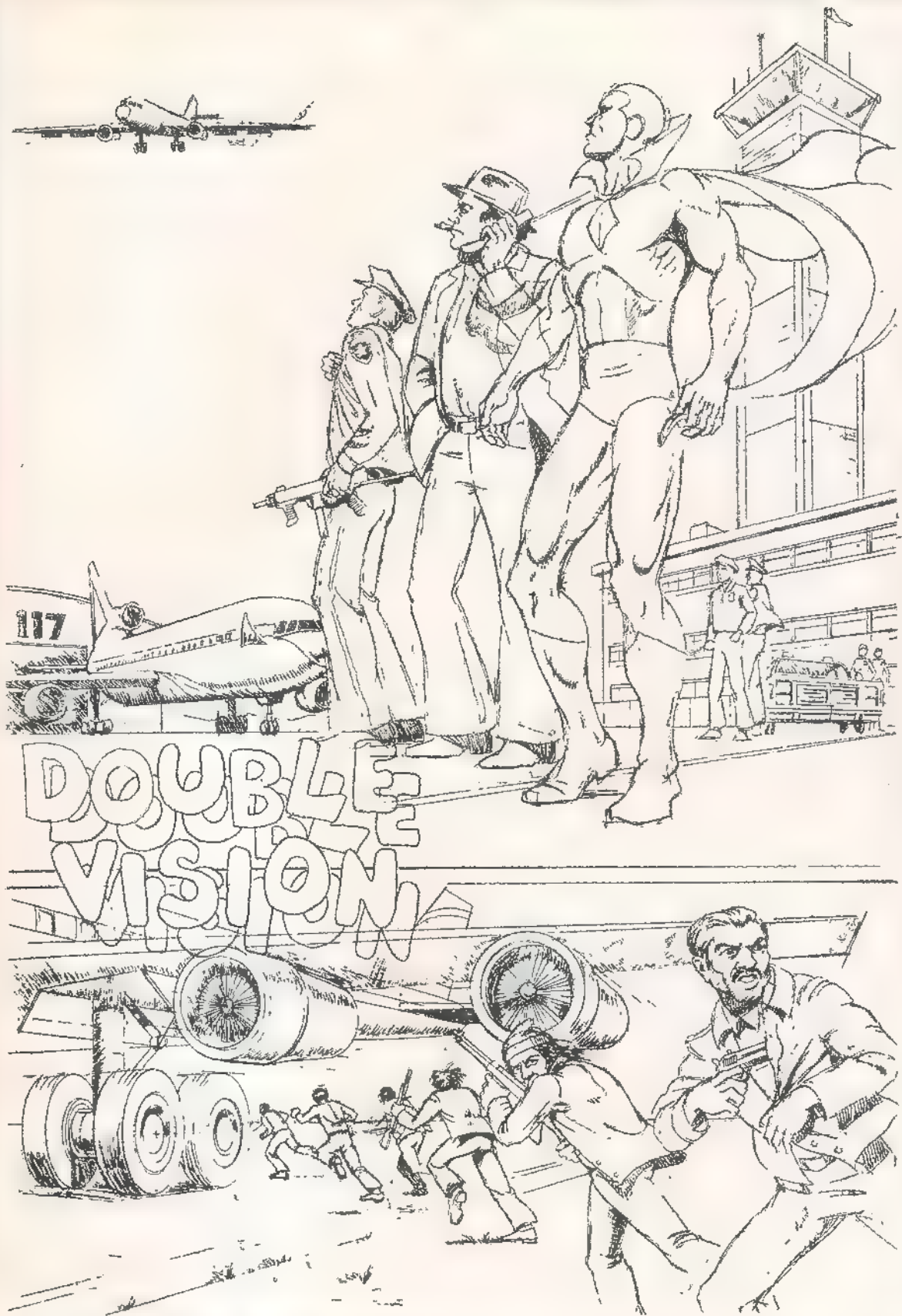
"It's good that we have a full figure in Panel 5. That's nice. Again, there isn't really a drawing problem, it's an interpretation problem in that the Vision looks slightly awkward for what he's doing. Apparently, the Vision came up behind this guy with the gun, made himself solid, and threw the guy away behind him — without looking, mind you! What's strange about this, storytelling-wise, is the guy's foot. To me, it looks like the Vision materialized in front of the guy and just backhanded him without looking. It's hard for me to believe that the Vision came up four feet behind him, swept around him, planted his feet to land, then backhanded the guy in such a way that it's not like the guy is tripping over his leg. It's not like a judo throw. It's like he was standing in front of the guy and lashed out behind him without even looking. If the Vision came up behind the guy, it's an odd pose for him to be in. The Vision does have these other guys to worry about, so I can believe him looking at them rather than the guy he's throwing, but the pose is still oddly unrelated to the action.

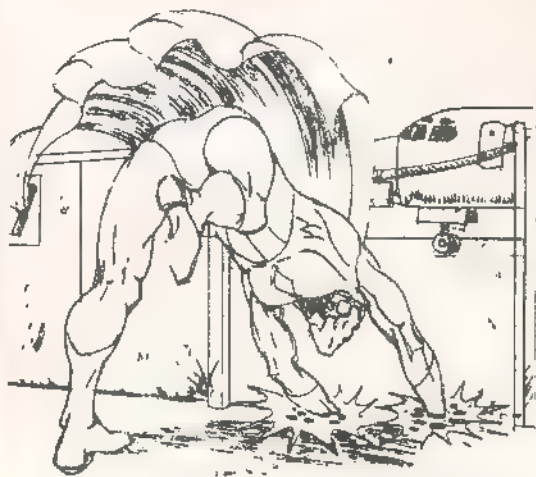
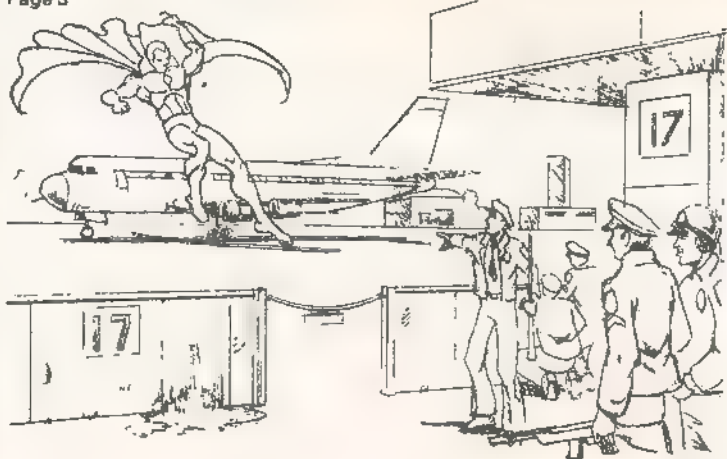
"In the next panel, again, all of the people seem small. Even the Vision seems small according to his head size compared to his body. However, it is clear what's going on. I have to hand it to Terry. You can see the Vision's hand going clearly through the guy's body. If Terry had done the Vision with his hands plunging into both guys' chests and you couldn't see them sticking out, it would be very unclear. But it is clear what's going on here.

"Overall, Terry's storytelling is pretty good except in the places I mentioned. And storytelling is the most important thing in comics. We're here to tell a story in pictures. And I'm not familiar with this plot, so this is the first time I'm seeing something like this, and for the most part, I can tell what's going on. That's a testament to Terry's storytelling ability.

"He has promise if he keeps working."

—Sholly Fisch





THE

MARVEL

AGE

1973

(PART 1)

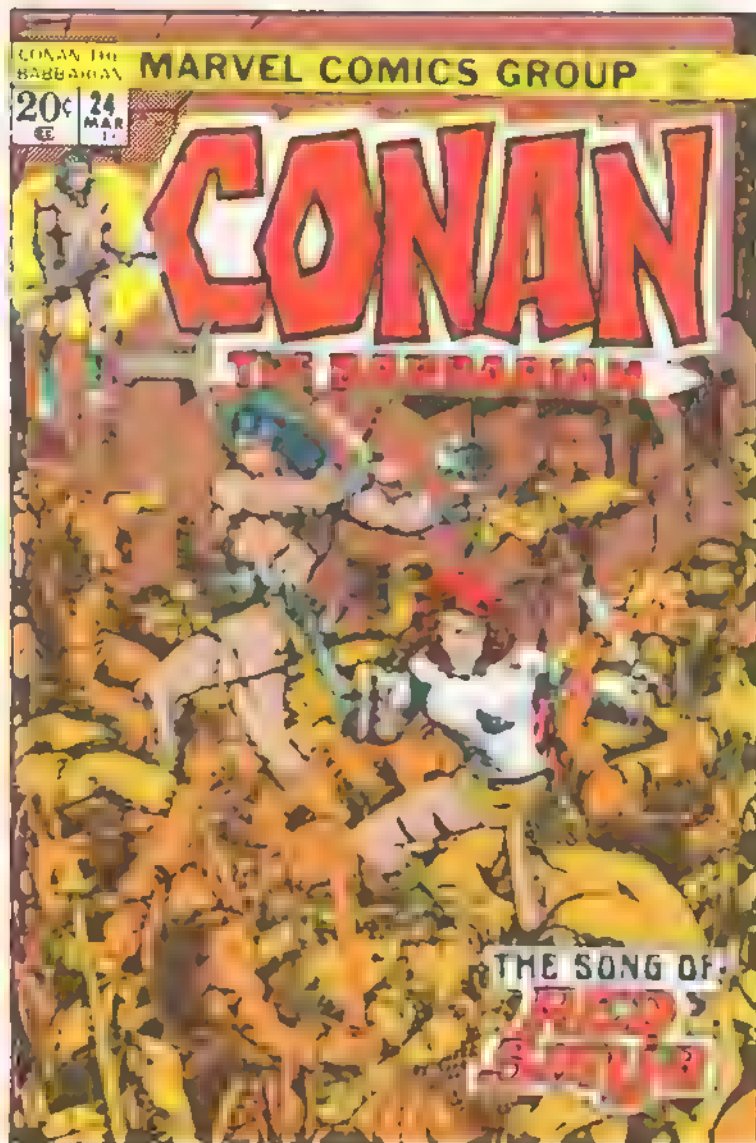
Hi, there! It's a good thing that you can make it back for Part Two of our look at Marvel, 1973, because this time we're going to be looking at the first appearances of some of Marvel's most popular heroines and the start of an exciting new chapter in the life of the Kree CAPTAIN MARVEL!

As the year opened, CAPTAIN MARVEL was taken over by a talented, young writer/artist named Jim Starlin. Jim's early CAPTAIN MARVEL stories, created with the help of scripter Mike Friedrich, established him as a major talent in comics! Jim became so closely associated with the series that he would later be the one asked to create the first of Marvel's Graphic Novels, *THE DEATH OF CAPTAIN MARVEL*! Jim's run on the series began with Mar-Vell's alter ego, Rick Jones, arrested for a murder he didn't commit! But after Rick was brought in and changed to Captain Mar-Vell, he found himself attacked by a slew of his greatest foes, many of whom were really dead! The whole thing was a plot to drive Mar-Vell mad, a plot carried out by the Super-Skrull, the alien with the powers of the entire Fantastic Four! As Mar-Vell pursued the Super-Skrull, the shape-changing alien tricked him into fighting one of the real members of the FF, the Thing! By the time the whole mess was sorted out the Super-Skrull's master was revealed to be Thanos, an incredibly powerful alien who worshipped the personification of Death! Thanos's sole goal was the destruction of all life in the universe... and he had the power to do it! Not only did Thanos capture Rick, not only did he steal the all-powerful Cosmic Cube, but through his pawn, the Controller, he also defeated the Avengers with astonishing ease! Clearly, Mar-Vell needed help if he was going to beat Thanos. But the form that the help took was completely unexpected, as Mar-Vell was whisked away by a vast alien intelligence named Eon! Eon showed Mar-Vell his limitations and the futility of the warrior's life he'd always led. Mar-Vell became a protector rather than a warrior, endowed with Eon's final gift, a link with all life known as cosmic awareness. At last, Mar-Vell was truly ready to battle Thanos.

Mar-Vell wasn't the only one to fight Thanos in 1973, though. Earlier in the year, the invincible Iron Man had also had a run-in with the evil alien. Shortly after Iron Man battled the Sub-Mariner under the influence of Madame MacEvil (more about her in a couple of paragraphs), he received a mental message from Drax the Destroyer. Drax's only purpose in life was the destruction of Thanos, but Thanos had captured him. All Drax could do was warn Iron Man that Thanos was sending the brutish Blood Brothers after him! Iron Man managed to free Drax, and together they beat the Blood Brothers and temporarily halted Thanos's plans. But as we've already seen, Thanos's schemes were far from finished. Meanwhile,

the Armored Avenger faced still more rampaging monsters, not to mention more of his old foes than you could shake a transistorized stick at! First up was the mystic creation of the sorcerer Rasputin—Fangor, the Monster that Walks Like a Man! And no sooner had old Shellhead made sure that Fangor would never walk like anything again than he found himself up against two of his deadliest old foes: the Mandarin and the Unicorn! His armor drained of power, Iron Man almost met his end at the villains' hands! But after a last-minute recharge, he fought them to a standstill, although they escaped while he was busy saving some innocent bystanders. Iron Man wouldn't get the chance to look for them too soon, either. He'd be much too

preoccupied with other things, like being buried alive by Firebrand, saving Detroit from being destroyed by the Masked Marauder, and stopping Whiplash from stealing a sophisticated, miniaturized power cell! Finally, he tried to defend a visiting African diplomat, Dr. Obatu, against his old foe Doctor Spectrum (not the one recently seen in the SQUADRON SUPREME Limited Series, though) and yet another giant monster, Rokk the Living Mountain! Iron Man beat the villains, only to discover that Spectrum was Obatu himself! He didn't have much time to act on the knowledge though, as he found himself possessed by the alien Krimonn and forced to fight his old friend, the Mighty Thor! Not a fun way to end the year.





"Fun" wasn't exactly the best word to use in describing THE FANTASTIC FOUR's adventures in 1973. Either. The year began with the FF prisoners of their old enemies, the **Frightful Four**! And while the good FF did win in the end, Sue became fed up with Reed always wanting to keep her safe in the FF's battles. Feeling that Reed didn't have enough respect for her, Sue took Franklin and left her husband! And in the meantime, the **Human Torch** had followed his girlfriend **Crystal** to the **Inhumans'** Hidden Land, only to discover that she was engaged to **Quicksilver**! As you might expect, Johnny was pretty angry, but he put his differences with Quicksilver aside to help the Inhumans fight off the menace of the giant **Omega**. Just as it looked like the team might have to be renamed the **Fantastic Three**, though, **Medusa** decided to fill in for Sue. Medusa proved pretty handy to have around, too, as the FF was again attacked by Medusa's old teammates, the **Frightful Four**! Medusa helped Mr. Fantastic and the Human Torch fight the **Wizard**, the **Trapster**, and the **Sandman**, while the Thing took on the mighty muscled **Femizon Thundra**! The good guys managed to win again, but weren't so lucky when they then

faced their old foe **Gregory Gideon**, who used the most powerful weapon of all—money! Gaining control of another old FF foe, the fearsome **Dragon-Man**, Gideon kidnaped the entire FF... including Sue! But once Gideon was beaten by the **Torch**, **Medusa**, and the **Thing**, Sue left while Reed was still unconscious; she still wasn't ready to return. Reed desperately wanted Sue back, and not even defeating the **Miracle Man**, a grown-up juvenile delinquent who'd remade the world in his own image, and **Annihilus** could distract him. But when he finally did find Sue, Annihilus caused Franklin's latent powers to build to the point at which they would destroy the universe, and Reed was forced to shut down his son's mind! Needless to say, that didn't help matters with Sue.

While Reed's love life was going through some serious upheavals, **Daredevil's** seemed to finally be sorting itself out. DD had fallen in love with the **Black Widow**, and the couple had moved to San Francisco, where they faced the likes of the **Man-Bull** and the **Dark Messiah**. But it wasn't all roses! **Hawkeye** still loved the Widow, too, and fought Daredevil for her, until he realized that DD was the one she really loved!

Hawkeye left them alone, but they wouldn't stay alone for long, as they fought a series of villains including **Angar the Screamer**, DD's old foe **Stilt Man**, **Ramrod**, and **Kraven the Hunter**! But while the Widow defeated Kraven, DD was kidnaped by none other than **Madame MacEvil** (remember her from **IRON MAN**?)! As a young girl, the "good" Madame had been taken to be trained on Saturn's moon, **Titan** (which also happened to be **Thanos's** homeworld) where she was given the name under which she'd eventually become a heroine and join both the **Avengers** and the **Defenders**—**Moondragon**! **Moondragon** had been tricked into creating **Angar**, **Ramrod**, and the **Dark Messiah**. But once **Daredevil** showed her the truth, she helped him against the man who'd tricked her... a man who turned out to be **Matt Murdock's** new law partner!

Between the **Black Widow** and **Moondragon**, **DAREDEVIL** certainly featured its share of powerful and capable super heroines! And under the direction of writer **Linda Fite** and artists such as **Marie Severin**, **Jim Mooney**, **Paty Greer**, **Bill Everett**, **Jim Starlin**, and **Alan Weiss**, another capable super heroine was proving herself in the pages of **THE CAT**! The feline heroine struggled to keep the streets of Chicago safe from evildoers such as **Daredevil's** old enemy, the **Owl**, who tried to drain the minds of brilliant people for his own ends! Next, she battled to save what she thought was a Navy station at the bottom of **Lake Michigan** from the clutches of the pirate **Captain Kraken**. But no sooner had she saved the "station" than she discovered it was actually an alien spacecraft! Perhaps her most significant battle of the year came when she fought a male chauvinist who turned out to be none other than the **Man-Bull**! With that story, the **Cat's** series ended, and she vanished from sight. In her next appearance, she'd no longer be the **Cat**; instead, she would become the furry feline known as **Tigra**!

An equally capable but very different sort of woman showed up early in the year in the pages on **CONAN THE BARBARIAN**. Pursued by the army of **Turan**, **Conan** was surprised to find his life saved by a woman, a fierce warrior whose bright red hair echoed her name—**Red Sonja**! **Sonja** fought at **Conan's** side and led him in a raid on the treasure of the tower of **Makkalet**, but while the barbarian was attracted to the swordswoman, **Sonja** had sworn to love no man before he had defeated her in combat! And poor **Conan** watched her ride off before he could even try to defeat her! Even as **Sonja** left her **Cimmerian** ally artist **Barry Smith** left the **CONAN** series. **Barry's** work had set a high standard for the series, one which would be difficult for his successor to meet. So it was a good thing that he was followed by one of the most talented and respected artists in comics, **John Buscema**! (For a look at the sort of artwork that has earned John so much respect, check out his current work on **THE AVENGERS** or **THE FANTASTIC FOUR**!) John joined scripter **Roy Thomas** to chronicle **Conan's** adventures throughout the **Turanian** attack. The barbarian battled armies, giants, wizards, and fearsome monsters, and tasted others' treachery more than once! But through it all, **Conan** remained triumphant, although the year ended with **Conan** facing death—literally!

One of the best-loved **Conan** stories of all

time wasn't found in the pages of CONAN, though! 1973 saw Marvel's branching out into the field of black-and-white magazines, including a revival of the original SAVAGE TALES! The premiere issue featured "Red Nails," a Conan epic by Roy Thomas and Barry Smith. The story concerned Conan and the beautiful thief Valerius raid on a wealthy but apparently deserted city. But while the city held few human inhabitants, the supernatural flourished there! Valerius was almost possessed by an enchanted skull, but Conan destroyed it in the nick of time! The two continued into the city, never suspecting what was to come!

The supernatural was also alive and well in Marvel's brand-new GHOST RIDER series! Stunt cyclist Johnny Blaze was shot and critically wounded by the police, but when night fell, Johnny became the fearsome, flaming Ghost Rider! As the Ghost Rider, Johnny no longer suffered from his wound, but he was still in danger, thanks to Satan's newest pawn, the Witch Woman! The Witch Woman transported the Ghost Rider to Hell, but Johnny beat Satan with the help of another new character, the Son of Satan! (We'll learn more about the Son of Satan next time!) The Son of Satan returned the Ghost Rider and the Witch Woman (now freed of Satan's power) to Earth, but left them in the middle of the desert! The Witch Woman taught the Ghost Rider how to make a motorcycle out of his mystic Hellfire, and Johnny returned to civilization, only to find that his girlfriend Roxanne has been kidnapped by a biker named Big Daddy Dawson! The Ghost Rider rescued Roxanne from Dawson, but Dawson panicked as the Ghost Rider chased him and died when his cycle crashed into a truck.

Not everything in 1973 revolved around death and the supernatural, however. Marvel's humor series SPOOF had been successful, but readers clamored for super hero parodies of the sort that Marvel had done in NOT BRAND ECCH. And so, in the tradition of Marvel's other reprint series like MARVEL TALES and MARVEL DOUBLE FEATURE, Marvel introduced CRAZY, reprinting some of the wildest and wackiest stories from NOT BRAND ECCH! The first issue featured the one and only Way-Out Wonder, Forbush-Man, as he tried to join the Avengers, the super-spy agency S.H.E.E.S.H., and the Ecch-Men! The spotlight shifted to love in the second issue, centering on romances between the Human Scorch and the Unhuman Gristle, Dr. Deranged and Wotta Woman, and Spidey-Man and the Wisp! And #3 was the origins issue, presenting the stories behind the Fantastic Four and Stuporman!

Together with SPOOF, CRAZY helped pave the way for another new black-and-white magazine, CRAZY MAGAZINE. Over the course of the next several years, CRAZY MAGAZINE would poke fun at everything from television and movies to super heroes to other humor magazines like MAD and NATIONAL LAMPOON! Humor had arrived at Mighty Marvel, and no one was safe!

And speaking of being safe, we're getting dangerously close to the bottom of the page, so we'd better bring this installment to a hasty close. Be here next time when we look at the return of the Beast, a solo series for the Black Panther and lots of women turning into monsters! You won't want to miss it!

-Shelly Fisch

MARVEL COMICS PRICE GUIDE

We sure covered some pretty impressive stories this time around, didn't we? If you'd like to try to pick up some of the original issues, here's what you can expect to pay at your local comics specialty shop. Our source for these prices is *The Comic Book Price Guide* #16, the latest edition from Robert Overstreet. But remember: these prices are only estimates, and actual prices may vary. And they should be even lower for copies in fair or poor condition.

	CONDITION		
	Good	Fine	Mint
■ CAPTAIN MARVEL			
24	—	.60	1.20
25 Jim Starlin art	1.35	4.00	8.00
26 Jim Starlin art	1.00	3.00	6.00
27-30 Jim Starlin art	.75	2.25	4.50
■ THE CAT			
2-3	.25	.80	1.60
4 Starlin Weiss art	.30	.90	1.80
■ CONAN			
22	1.35	4.00	8.00
23 1st app. Red Sonja	1.70	5.00	10.00
24 Last Barry Smith art	1.70	5.00	10.00
25	1.00	3.00	6.00
26-30	.60	1.75	3.50
31-33	.40	1.20	2.40
■ CRAZY			
1-3	—	.30	.60
■ CRAZY MAGAZINE			
1	.35	1.00	2.00
■ DAREDEVIL			
95-99	—	.50	1.00
100	.75	2.25	4.50
101-106	—	.50	1.00
■ FANTASTIC FOUR			
130-140	.35	1.00	2.00
141	.30	.80	1.60
■ GHOST RIDER			
1	1.20	3.50	7.00
2-3	.50	1.50	3.00
■ IRON MAN			
54 Bill Everett Sub-Mariner in part	.35	1.00	2.00
55-56 Jim Starlin art	.70	2.00	4.00
57-65	.30	1.00	2.00
■ SAVAGETALES			
2	2.50	7.50	15.00



Bippity Boppity Boo

Send your letters to MARVEL AGE MAGAZINE, % Marvel Comics Group,
387 Park Avenue South, New York, New York 10016

Hello again. This month's letter-column title was sent in by **Paul Giacomini** of Boston, MA. As he pointed out: "You have some letters, you have some answers, some witty, some informative, and you have a picture or two. Well, put 'em together and what have you got?" What indeed?

And now, the burning question that should confront Marvelites everywhere is: Can You Top This? Have you thought of a title that's better than Paul's? Says something about the way you see this column, MARVEL AGE MAGAZINE or Marvel comics in general? Or is just a clever title? Well, send 'em in, send 'em in! How can we print your name in the paragraph above if you don't send in your frankly fabulous title suggestions? C'mon now—get it in the mail!

Dear MARVEL AGE MAGAZINE,

I'm a regular reader of MARVEL AGE MAGAZINE ever since your first Annual, which told me about all the great features MA has, including *The Marvel Age* (what are you going to do when you get to 1986?) and *Marvel Comics Coming Attractions*.

Anyway, I have some questions. How about having a hero-of-the-month column in here, complete with statistics and a short life history (something like a poster).

Also, how about continuing with those graphic calendars you last had in the December 1985 issue? Or if you can't do that, how about spotlighting some of the newest heroes?

Until the Hulk marries She-Hulk... Make Mine Marvel!

Robert Silva
92 Beaverbender Cr.
Etobicoke, Ontario
DA M9B SR6

What will we do when we get to 1986 in the *Marvel Age* retrospective? Well, if we keep going the way we have been, it'll be 1991 by the time we get there, which will give us

another four and a half years to go. Now, late 1992 we ought to catch up to ourselves, so we'll have to think of something before then.

The hero-of-the-month column sounds like it could be fun, but what would differentiate it from a page of THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION, which features statistics, a short history, some eye-catching art and more?

The calendars are on hold, at least for now, but Forbush-Man is back on the back covers in his very own comic strip!

Dear Sirs,

So when does Marvel change the title to MUTANT AGE MAGAZINE? Contrary to Larry Trumbatori's statement, mutants are not everybody's favorite people. Frankly, I am tiring of seeing every other Marvel book turned into mutations. MISFITS is just another NEW MUTANTS as far as I'm concerned.

The only mutant book I like right now is POWER PACK. It's amazing to think of all the different ranges of people who read POWER PACK. It's a well-written and drawn book and one of the books most 'worth the money' out today.

How about having a section for long-range books? I'm talking in the range of 6 months to a year. Many of us would like to see what kind of plans and new books you plan to bring out and their relationship to other established books.

Plus, how about a regular series for Art Adams? If you just plan to keep him on covers, you'll be wasting the talent of what many people think is the best new artist to come in a long while. Looking at his print of "Waiting on the Prince," I'd say he could do a classic Conan in the Barry Windsor-Smith style.

Dennis Heaton
402 Valley Brook Crossing
Decatur, GA 30033

Aw, c'mon, Dennis, don't give up on a mag you haven't even seen yet! As far as we can tell, MISFITS (now titled *FALLEN ANGELS*) isn't much like THE NEW MUTANTS at all! Give it a try when it comes out and let us know what you think, okay?

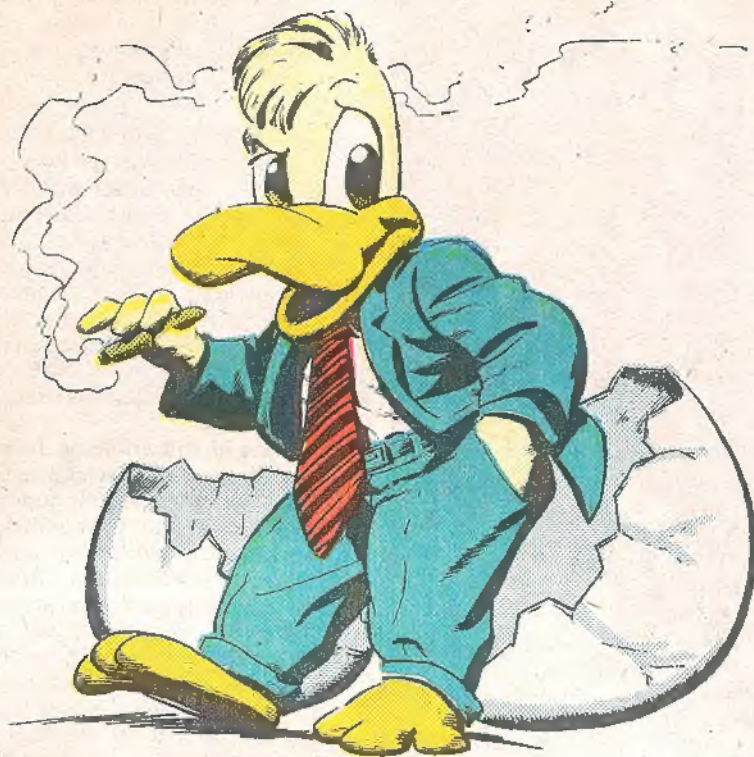
Oh, and we feel compelled to point out that even though POWER PACK is written by Weezie (X-FACTOR) Simonson, drawn by Jon (THE FANTASTIC FOUR VS. THE X-MEN) Bogdanove and guest-stars a mutant or three on occasion, it's not a "mutant book." The only member that's a mutant is Franklin! Alex, Julie, Jack and Katie got their powers from Aelfyre Whitmane, not from genetic mutation.

Art Adams is welcome to do a regular series whenever he feels up to it—he even drew this year's *Amazing Spider-Man Annual* and the *X-Men Annual*, too! He likes to take his time on his work—it took him over a year to do those six issues of LONGSHOT, and he's looking forward to spending a good long time laboring over the LONGSHOT Graphic Novel too, to make it as great as possible!

Sirs:

How many years I've been reading Marvel comics is not the point of this letter. Suffice it to say I'm (grimace) 34 years old and have comic books older than some of my friends. One of my dearest friends is in danger of never showing his full potential or development; I'm speaking of Luke Cage, who is being robbed of his right to receive the same chance Stan Lee gave Henry Pym!

Mr. Lee had the fortuitousness to try an unheard of premise in the sixties. He took borderline titles and split the books in half. Thus were born Henry Pym, Stephen Strange, Bruce Banner and Tony Stark among others. If it wasn't their first birth, it was a second lease on life.



Why not take Stan's idea one step further and split a borderline title on a bi-monthly basis. I'm old enough to remember when Stan Lee's Marvel wasn't afraid to take chances.

William P. Haynes
315 Riverside Blvd. #10
Long Beach, NY 11561

Actually, we did something very much like the split book idea a few years ago, back when two series that had very loyal fan followings just weren't selling well enough to continue them. So instead of canceling them, we decided to see what happened if we combined them—and **POWER MAN AND IRON FIST** ran far longer as a combined title than either series had alone. It was a chance, but we took it—and it worked, for quite a while.

Now we're taking another chance, and we hope this one works too. We are indeed combining two bimonthly books into one monthly split book, in the hopes that together, they'll do better than either has apart. The series will be called **STRANGE TALES**, and it will feature Dr. Strange in one half, and *Cloak and Dagger* in the other. It's a risk, we know, but it's one we hope you'll support. (Remember, you're still getting as much Doc and C&D as you do now—but you're getting half an issue a month instead of whole issues every two months!)

Dear Marvel Agers,

I've always wondered about some of the finer points of Marvel's characters. The following are only a few of my questions, but they are the most important to me:

1) When **Spider-Man** was bitten by a radioactive spider, he wore glasses. As I understand it, over time this bite caused his vision to be corrected. My question is, "If Peter Parker had *not* needed glasses, would he now have super-vision?"

2) Why aren't all super-beings assumed to be mutants? I mean, most people don't call **Spider-Man** a mutant. Even J. Jonah Jameson considers him a "human." There are many other super heroes and villains who have unknown or questionable origins, and most of them aren't thought to be mutants either. It simply doesn't fit in an anti-mutants society such as Marvel's.

3) Lastly (for now), why wasn't **Spider-Man** considered for the **West Coast Avengers**? I realize that about three years ago, **Agent Gyrich's** soon-to-be replacement called him a security risk when he wanted to join the Avengers (East Coast); however, isn't letting him into the Avengers the best way to get answers to the government's questions? They've accepted worse!

I realize this letter is long and seems to be centered around **Spider-Man**, but in either case it wasn't intended to be. Marvel, to me, is much better than other comic book companies because it is much more realistic. In closing, I'd like to say that all Marvel's characters,

not just **Spider-Man**, are taste! (Yes, that's a compliment.)

Scott Copperman
43 Signal Hill Road South
Wilton, CT 06897

Your answers, Scott:

1) Actually, we answered this one just a couple of issues back. No, the spider bite only *corrected* his vision. If he'd had 20/20 vision to start with, nothing extra would have happened.

2) Actually, some super-types who aren't mutants are accused of being mutants, the most notable instance being **Power Pack** (*Carmody* thinks they're mutants, and so does *Dennis Heaton*). **Spider-Man's** been accused of being a mutant a time or two himself, as has the *Sub-Mariner*, and many other Marvel non-mutant superstars. But when it comes down to brass tacks, it's the *X-Men*, *X-Factor* and so forth who admit to being mutants and get publicity for being mutants—so everybody thinks of them first! All clear?

3) **Spider-Man** wasn't considered for membership in the **West Coast Avengers** because he lives in New York. *Hawkeye* knows *Spidey's* definitely a mono-coastal guy, and probably never thought of asking him.

Dear MARVEL AGE MAGAZINE,

I have been reading your comic books for two years now, collecting such titles as G.I. JOE, X-MEN, X-FACTOR, all three SPIDER-MAN series, both sets of THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE, SECRET WARS, SECRET WARS II and its tie-ins, and the list keeps on going. I'd like to be one of the many to wish you a happy twenty-fifth anniversary.

Over the past two years, I have enjoyed many of your stories over and over again. I have found, however, one factor in your comic books which proves to be very confusing. And I know that I am not the only one who thinks this way. It took me a long time to figure out that *Jean Grey* died of radiation and was reborn as *Phoenix*. *Phoenix* was then corrupted and became *Dark Phoenix*. The *Jean Grey* personality surfaced and *Phoenix* committed suicide in order to save the universe. You now say that *Jean* and *Phoenix* were two separate people. What makes this even more confusing is that you introduced *Rachel*, the daughter of *Scott Summers* and *Jean Grey* in another dimension. In that dimension, *Phoenix* didn't die. Does this mean that *Rachel's* mother is *Phoenix* or *Jean Grey*? I hope you will clear this

up in your upcoming issues of OHOT-MU DELUXE EDITION, X-MEN and X-FACTOR.

As I have seen, Marvel has come a long way since 1961, and it's getting better every day. I may not have been with you for the past twenty-five years, but I'm sure I'll be here for your next twenty-five. Good luck.

Peter Sofronas
1105 Humphrey St.
Swampscott, MA 01907

Well, we can't answer authoritatively, of course—it'll be up to future issues of THE X-MEN and X-FACTOR to tell the tale—but it seems pretty clear that Rachel's mother was the Phoenix. They called the Phoenix Jean in that reality just as they did in this—because they didn't know the Phoenix and Jean were two different beings. What became of the Jean Grey of that reality has yet to be revealed. She could be still on the bottom of Jamaica Bay. It's possible that in that reality, she and Jean were the same being. Or it could be something else.

Only time (and Chris and Weezie) will tell.

Dear Whatever-It-Is-This-Month,

I thought I would drop you guys a line with a few thoughts, comments, and sayings. First of all, the return of Stan's Soapbox is great! Before I forget about the no-prize, the last appearance of the Soapbox was in August 1980. That wasn't that long ago.

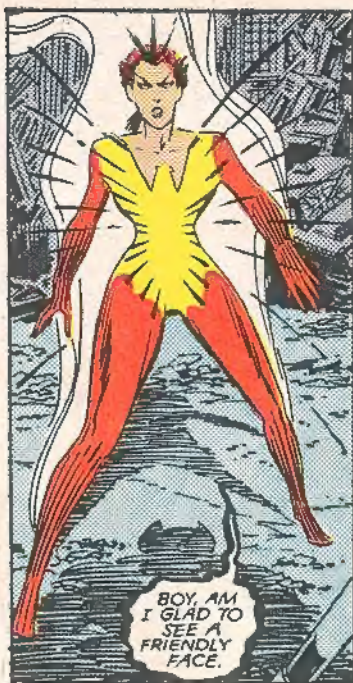
It's a great idea to change the format of MARVEL TALES. I'll be looking forward to it. A few suggestions for reprints, either after MARVEL TEAM-UP in MARVEL TALES, or in their own series: FANTASTIC FOUR #1-125, DAREDEVIL #1-50, AVENGERS #1-35, HULK #1-6, STRANGE TALES #101-115, TALES OF SUSPENSE #39-99, TALES OF ASTONISH #27-58, JOURNEY INTO MYSTERY #83-100 and X-MEN #1-66. They are all classics (I hope most would agree) and everybody would enjoy reading them again or for the first time.

'Til Daredevil watches Black Bolt having a lengthy conversation with Lockjaw... MAKE MINE MARVEL!!!

John Alkek
1502 Harold St.
Houston, TX 77006

Dear Marvelmen,

Well, it took a little research in my CAPTAIN AMERICA pile; but I think I found out what year Stan last had his Soapbox. In CAPTAIN AMERICA #241, in the indicia, it says that the issue was copyrighted in 1979. But!



and I say but, it says it's the January issue of 1980. And this is the last issue I've seen with Stan's Soapbox. So I'm gonna say his last year was 1980. So I kinda expect a no-prize.

Anyway, I think it's a great idea having Stan writing FANTASTIC FOUR #296. I always thought he was a great writer. Well, thank you, and Make Mine Marvel!

Anthony Phalstaf
30 Columbus Circle
East Hartford, CT 06108

Uh-oh. We have a disagreement here. What do you say, folks—is there some way we can clear this up, or will we have to have Anthony and John fight to the death?

Dear MARVEL AGERS,

In MARVEL AGE MAGAZINE #40, on page 31, you stated that "there are a lot more female fans out there than most people would suspect."

I glanced through the letter columns of several books and found very few letters written by girls. I'm not saying Marvel is sexist, but why do so few females write to Marvel?

I, being a male, have written to several girls whose letters were printed. I would like to write to more.

So I would like to say to all the shy female comics readers to write to Marvel. I like to talk to girls who read comics. You shouldn't be embarrassed. Besides, it's a great way to meet guys. Like me, for instance...

Mikel Matto
8556 Rhoads Circle
Fountain Valley, CA 92708

Times are changing, Mikel, and we get a lot more letters from female fans than we used to. In the

future, we're sure we'll get even more, as greater numbers of both girls and guys discover that comics aren't just for boys.

Dear MARVEL AGE MAGAZINE,

The WONDER MAN adventure was great! You should keep making these one adventure comic books, they're a great idea. I'd really like to see a Colossus adventure, or even a Havok, Black Widow or She-Hulk adventure, just to name a few. How about it, huh?

Jason Gonzalez
Box 2327
Juncos, P.R. 00666

That's it! This could be the age of the one-issue Limited Series!

But seriously, Jason, some one-shot stories have been appearing...like the two recent one-shot issues of HOWARD THE DUCK. As for your suggestions, well, the SHE-HULK Graphic Novel was a one-adventure comic. Havok and Colossus are each slated to star in their own Limited Series, so they probably won't be popping up in one-shot stories in the near future, and we'll think about doing something with the Black Widow.

In the meantime, we call your attention to not only our Graphic Novel line, but another regular source of single adventures: MARVEL FANFARE!

And now (drum roll, please) we're proud to present...the MARVEL AGE MAGAZINE letter of the month!

Dear Marvel,

Why are comic books often described as being "four-color comics"? It's obvious that there are more than four colors!

Adam Schultz
420 Hamlin Ave.
Satellite Beach, FL 32937

Well, it's like this, Adam. There are four different colors of ink used in printing a comic book. There's black, red, blue and yellow. These, in various combinations and graduations, on white paper, make up all the colors you see on the printed page. And that's why they're called four color comics.

And now...our space is almost gone this month, and the words you see here only serve to fill up that last remaining space that would otherwise be left embarrassingly blank. So we must bid you a heartfelt "so long" until next issue, when we'll do it all again.

'Til then, be good, and write us letters!!

THE ULTIMATE POWER.
THE ULTIMATE HONOR.
THE ULTIMATE SACRIFICE.

'WE WHO ARE ABOUT TO DIE'

Strikeforce: MORITURI

Written by Peter B. Gillis
Penciled by Brent Anderson
Inked by Scott Williams

from Marvel Comics.



Strikeforce: MORITURI

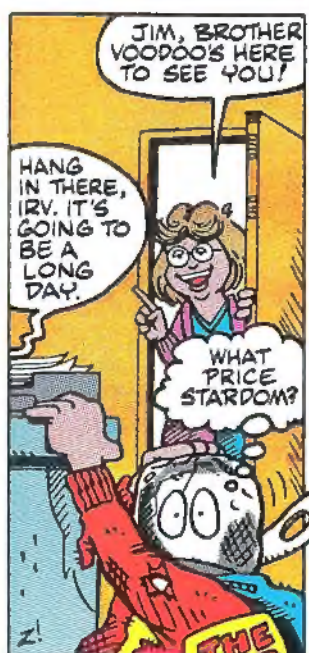
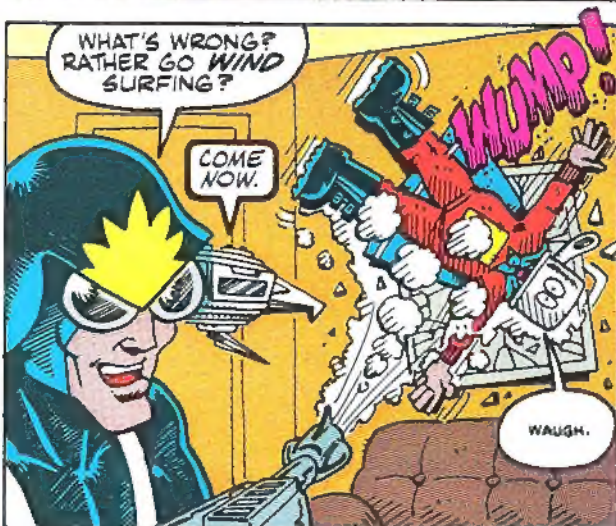
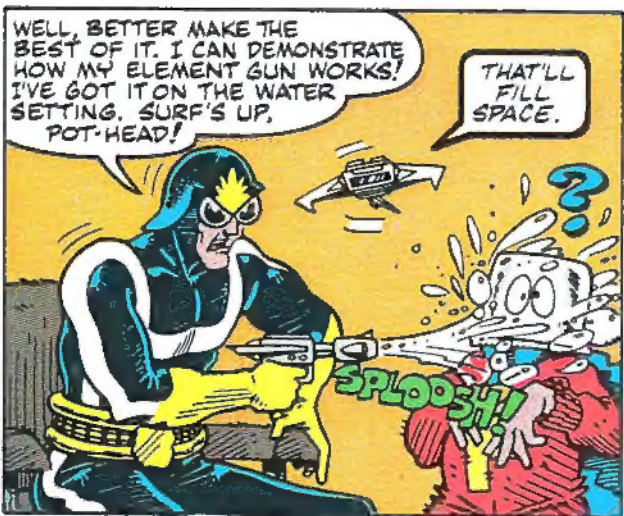
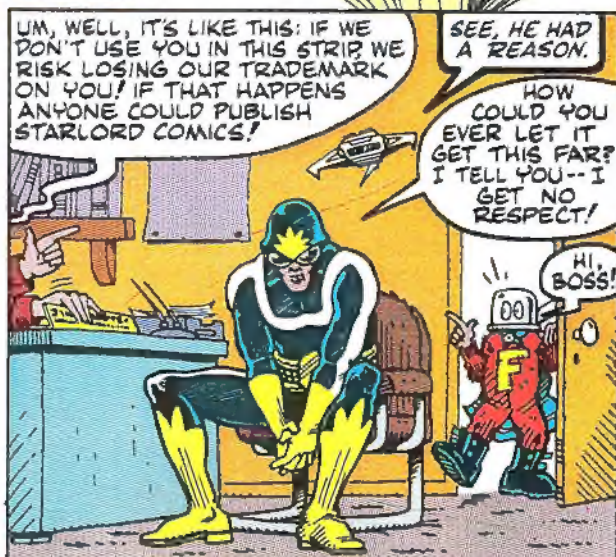
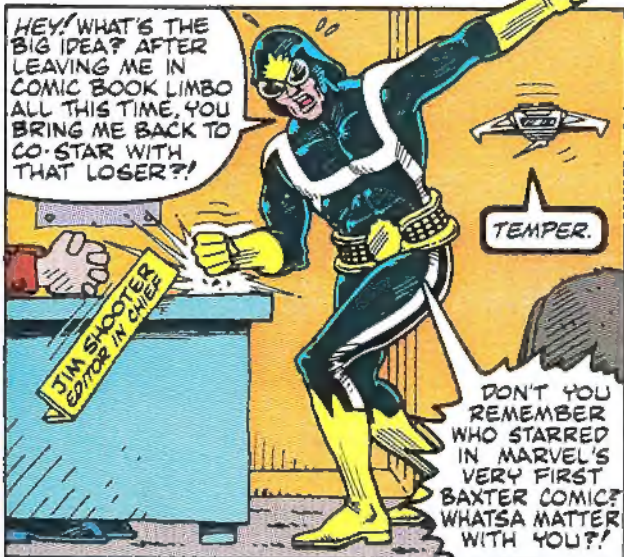
ANDERSON
WILLIAMS

**A SPECIAL
MARVEL
TEAM-UP
STARRING ...**

STAR-LORD

AND

FORBUSH-MAN



JIM SALICRUP--SCRIPT

RON ZALME--ART

THE END